

ANNIVERSARY ISSUE



THE ILN'S 150-YEAR HISTORY SPANS DARWIN'S THEORY OF EVOLUTION, THE CONQUEST OF EVEREST AND ROCKETS TO DEEP SPACE.

5

EDITORIAL

7

NELSON'S COLUMN

Save our Sark
Catching them young
Medieval Middlesex
Collectors' calling
Ventures into interiors
Forty years on
Men of the cloth

20

THE QUEEN'S MESSAGE

22

FIFTEEN DECADES: 1842-1991

Also on pages 54, 100, 136, 170

29

THE STORY OF THE ILN

By James Bishop

38

LIFETIME OF AN EMPIRE

By Enoch Powell

44

A CHOICE OF FUTURES

By Arthur C. Clarke

60

PROTECTING THE DYNASTY

New challenges face Britain's monarchy
By Anthony Holden

70

CAPITALISMS IN CONFLICT

By J.K. Galbraith

76

FROM EXPLORATION TO DISCOVERY

Expanding knowledge of our world
By John Hemming

84

A SOCIAL CONSCIENCE

Development of a liberal democracy
By Henry Porter

93

BRITONS ON THE MOVE

Transport from stage-coach to Concorde

106

WHAT ARE WE DOING HERE?

The dawning of environmental
awareness
By David Attenborough

114

THE ARTS

FINE ART: OUT OF THE DOLDRUMS

By Edward Lucie-Smith—page 116

THEATRE: STAGE DIRECTIONS

By Sheridan Morley—page 120

MUSIC: A PHALANX OF STARS

By Margaret Davies—page 124

CINEMA: CHANGING VIEWS

By George Perry—page 130

BROADCASTING: SWITCHING CHANNELS

By Brian Wenham—page 134

142

PUTTING A PRICE ON ART

Fluctuating fortunes in the sale-rooms
By Godfrey Barker

148

THE CHANGING SHAPE OF FASHION

From whalebones to aerobics
By Suzy Menkes

154

LEADING FIGURES OF GASTRONOMY

The rise of the literate chef
By Clement Freud

162

SPORT BECOMES A GLOBAL PASSION

By Ian Wooldridge

176

BUILDING SIGHTS PAST AND PRESENT

185

OUT OF THE PAST

A long commitment to archaeology
By Barry Cunliffe

195

CURIOSITIES AND INGENUITIES OF THE PATENT OFFICE

199

EARLY SUMMER

A selective guide to coming events

218

BOOK CHOICE



Quality in an age of change.

Editor-in-Chief James Bishop

Associate Editor Shirley Sherwood

Managing Editor Alison Booth

Art Director Jeanette Collins

Picture Editor Bryn Campbell

Production Editor Margaret Davies

Sub-editor Stephen Spark

Editorial Assistant Julia Pearey

Art Assistant Naomi DePeza

Listings contributors Roger Sabin
Margaret Davies
Angela Bird

Archaeology Editor Ann Birchall

Editorial Secretary Helen Gravette

Advertisement Director Jeffery May

Advertisement Manager Daphne Capel

Sales Executives Jane Washbourn
Toby Durrant
Angela Moon
Joanne Cutner

Circulation Manager Richard Pitkin

Production Manager John Webster

Production Assistant Tracey Churchill

Picture Library Manager Elaine Hart

Assistant Cathie Beck

Publisher Tony Price

Proprietor James Sherwood

COVER: Illustration
by Gary Bines

EDITOR'S LETTER

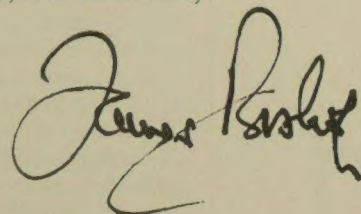
This is the largest issue of *The Illustrated London News* we have yet published, and as we are keen to show what we have been up to since May 14, 1842, it is appropriate that we are able to spread ourselves in this manner. It gives us, through our many distinguished writers, artists and photographers, the opportunity both to look back on many of the memorable events our predecessors recorded and to look forward to some of the happenings we think our successors may have to report during the next century and a half.

In terms of prediction we are fortunate to have among our contributors that master of futurology, Arthur C. Clarke, who looks at some Victorian and later inventions before setting out his typically challenging views of the world to come. He is also encouragingly optimistic, suggesting that instead of stars controlling the destinies of men, as old astrologers believed, the time may come when men can control the destinies of stars.

Equally challenging, and certainly more worrying, is David Attenborough's review of man's relationship with his environment since 1842. There were so many exciting discoveries in the new territories and continents scientifically explored for the first time, from the voyage of the *Beagle* to Hooker's collections in the Himalayas, from Bates's insect compilations in South America to Speke's animal finds in Africa, that no one gave much thought to the consequences of discovery. The sad result has been that some animals, birds and plants have become extinct. Many others, as we all know, are on the danger list, and not so much from man the hunter as from man the polluter and man the apparently uncontrollable breeder. The graph of world population—from 2,500 million in 1950 to an estimated 6,200 million just 50 years later—points the problem. It may do wonders for the *ILN*'s circulation in the 21st century, but will anyone have elbow-room enough to read the magazine?

Professor Kenneth Galbraith sees the shape of modern economic life created by the First World War, and following the collapse of Soviet communism identifies a conflict of two brands of capitalism—that of the British-American system and that of the German-Japanese. He struggles to find a comforting conclusion, for economists like a happy ending as much as the rest of us, but fails to come up with anything convincing. Enoch Powell, too, after offering a characteristically vivid and precise portrait of a century and a half of this nation's life, is too honest to present any sort of palliative. For him Britain's future was virtually thrown away by the House of Commons in 1972. He observes that no surrender is irretrievable when a nation stirs, but wonders whether there is still a nation here to stir.

Readers of these and other articles in this issue, and of the parade of events we show from 15 decades' worth of *ILNs*, will I think take a more optimistic view. Many of the articles demonstrate the remarkable continuity and resilience of what we like to call the British way of life. No one, reminded of the challenges that were met during these years, can surely believe that the qualities then on display have somehow now been entirely dissipated. *ILN* readers in 2142 may find all this wonderfully funny, possibly absurd and probably rather pretentious. I hope nonetheless they will admire our ambition, and our tenacity.



© 1992 *The Illustrated London News*, a partnership of James B. Sherwood and Ferry and Port Holdings Ltd. World copyright of all editorial matter, both illustrations and text, is strictly reserved. Colour transparencies and other material submitted to *The Illustrated London News* are sent at their owners' risk and, while every care is taken, neither *The Illustrated London News* nor its agents accept any liability for loss or damage. Frequency: quarterly plus Christmas number and Royal Year issue. Typesetting and printing in England by Watmoughs Ltd, Idle, Bradford; and London. Colour reproduction by Bridge Graphics Ltd. Published at the office of *The Illustrated London News*, 20 Upper Ground, London SE1 9PF. May, 1992. Telephone 071-928 2111. Be sure of receiving your copy of *The Illustrated London News* by placing an order with your newsagent or by taking out a subscription. Orders for subscriptions and address corrections to be sent to:

ILN Subscription Department, 3-4 Hardwick Street, London EC1R 4RY. Telephone 071-833 5793. Second-class postage paid at Rahway, NJ. Postmaster: Address corrections to *The Illustrated London News*, c/o Mercury Airfreight International Ltd Inc, 2323 Randolph Avenue, Avenel, NJ 07001, USA. ISSN: 0019-2422. Newstrade Distributor: Comag, Tavistock Road, West Drayton, Middlesex UB7 7QE. Telephone 0895 444055. Annual subscription rates: United Kingdom £17.50 (\$33), Europe £20.50 (\$39), USA (air-speeded delivery) £20.50 (\$39), Canada (air-speeded delivery) £23 (Can\$49), Rest of the world (air-speeded delivery) £24 (\$46). Agents for Australasia: Gordon & Gotch Limited; branches: Melbourne, Sydney, Brisbane, Adelaide, Perth, Launceston and Hobart, Australia; Christchurch, Wellington, Auckland and Dunedin, New Zealand.

*"We want great golf, great food and great service,
where in the world should we stay?"*

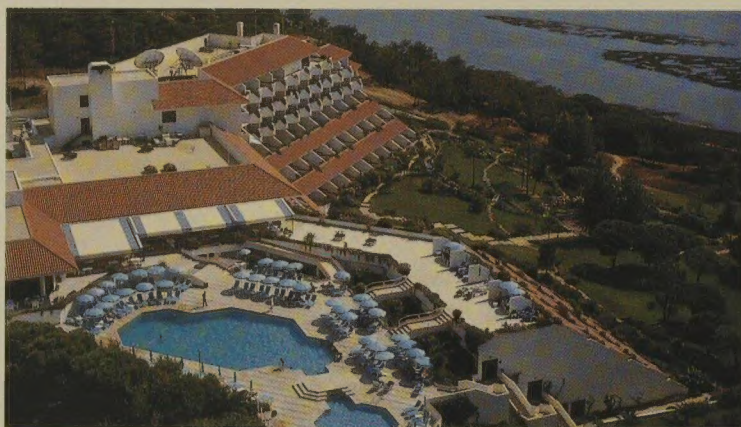


**TURNBERRY HOTEL,
GOLF COURSES AND SPA,
AYRSHIRE, SCOTLAND.**

*Luxurious accommodation, fine dining
and two championship golf courses are
its hallmark. A superb new spa opened
in November, 1991.*

**HOTEL QUINTA DO LAGO,
ALGARVE, PORTUGAL.**

*Set in an exclusive estate with glorious
views, this fine hotel offers watersports,
sea bathing, golf, tennis and
a health club.*



**WELCOMBE HOTEL
AND GOLF COURSE,
STRATFORD-UPON-AVON,
ENGLAND.**

*An historic country mansion, built in
1869 in the Jacobean style, standing in
its extensive park. Old world charm is
combined with present day luxury.*

*For further information and brochures please telephone
(071) 928 6000 in the UK or (800) 237 1236 in the USA.*

 **ORIENT-EXPRESS HOTELS**

NELSON'S COLUMN

SAVE OUR SARK

The *Cutty Sark* is not quite what she was, but then she was not built with posterity in mind. Time has taken a heavy toll. Built in Scotland in 1869, she was designed not only to be the fastest of the tea clippers but also, with a composite wood and iron hull, sturdy enough to ride the heaviest of seas. Her lifespan was not expected to be more than 50 years or so. Now, more than a century later, she is slowly crumbling away in her dry dock in Greenwich. It is estimated that restoration and repairs will cost £2 million and take 10 years to complete.

The full extent of the decay was revealed at the recent launch of the *Cutty Sark* Appeal, when the hollow iron fore lower mast was removed with a crane. As its 85-foot-long bulk was inched up through the decks and hauled out of the ship, it was visibly riddled with rust and heavily patched. It was the only surviving original mast and some of the ship's staff were sad to see it go. The veteran was lowered to the dockside to lie beside its riveted steel replacement. Other work to be undertaken includes major structural repairs to the bows and keel, and the re-rigging of all three masts.

The urgency of the operation has to be balanced against the need to keep the ship open for visitors, so it is being carried out in progressive stages. One of the first is the restoration of the figurehead, Nannie the Witch (depicting the character in Robert Burns's poem "Tam O'Shanter"), whose short chemise or "cutty sark" gives the ship her name. Nannie's removal has left a scar that is obvious to visitors, most of whom are fascinated to see that work is under way. "It reminds me of the old shipyards," one man said as he was hauled on board by his sons.

Nannie herself is in fact only a replica. The original figurehead was presumed lost until the 1950s, when her broken remains were discovered and restored. She is now the first sight to greet visitors as they enter the tween deck and is in a rather better state than her worn replacement.

Not all the repairs are necessitated by simple wear and tear. During the ship's refurbishment in 1954 a protective wooden skin was laid over the decking. What no one considered at the time were the horrors this could hide. One problem has been detecting where leaks below decks originate, as water collects between the layers of wood before trickling through in different places. Re-laying the decks will cost in the region of £450,000 and take five years when work starts in 1995.

Traditional materials and working

methods are being used so far as is practical. This is considered particularly important where anachronisms would show: for example, welding done in 1954 will now be replaced with rivets. On the other hand, the ship's new stem is made of laminated wood, not grown timber, because oak takes 10 years to season. Modern knowledge about conservation is a great advantage, and newly developed microporous coatings are being used to preserve timbers from mould and infestation.

The Maritime Trust receives no subsidies or grants to fund its job of maintaining the *Cutty Sark*. At the appeal launch Robin Knox-Johnston, who sailed single-handed non-stop around the world in the *Cutty Sark*'s

centenary year, spoke about the importance of the project. "Britain is no longer a seafaring nation," he suggested. "In the 1950s there were 4,600 ships in the Merchant Navy. Now there are just 350. The *Cutty Sark* is a reminder of those days."

The appeal sail raised on the main mast was made of lightweight net but, as it filled, seemed to waken the ship. Who could imagine Greenwich without the *Cutty Sark*? She is a London landmark, a living museum, a monument. Since she was opened to the public in 1957 she has been seen by more than 12 million visitors. For many, the *Cutty Sark* is the only sailing vessel they will ever board.

SARAH FOSTER

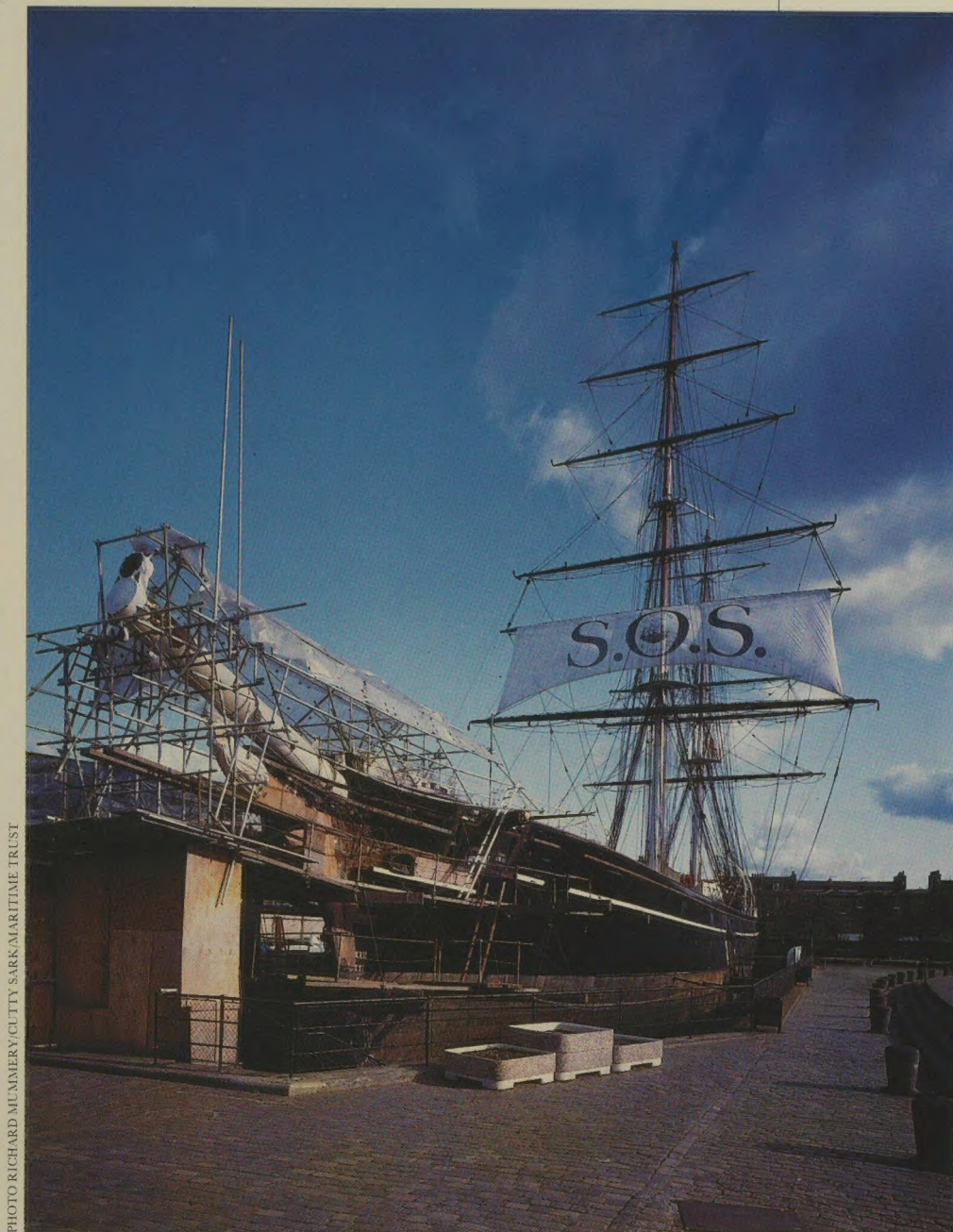


PHOTO RICHARD MUMFORD/CUTTY SARK MARITIME TRUST

The Cutty Sark under repair in her Greenwich dry dock. The message on the main lower topsail is "Save Our Ship".

NELSON'S COLUMN

CATCHING THEM YOUNG



PENNY TWEEDIE

The Dulwich Picture Gallery gives London schoolchildren the chance to dress in costume and act as models while learning about Old Masters.

Moments after children on school outings arrive in the front hall of Dulwich Picture Gallery—a delightful, early 19th-century building in parkland not far from Crystal Palace—they are confronted by the romantic past. The visit is unimaginably different from any other art gallery tour. Philippa Abrahams, one of Dulwich's resident teachers, has a trick up her sleeve. She first shows them the mausoleum.

Most of the children have never been to an art gallery before; certainly they have never heard of a mausoleum. After being told about this highly unusual tomb, the only one in the world in a gallery, they immediately want to know if actual bodies lie in it. Gasps and groans of simulated horror follow when it is confirmed that the coffins contain the art dealer Noël Desenfans, his wife Margaret and the Regency painter Sir Francis Bourgeois—the three people who played a great part in founding the gallery.

Mrs Abrahams, an artist and conservator of pictures, does not dwell on the unusual origins of the country's oldest public art gallery. Instead she points to Van Dyck's portrait of *Lady Venetia Digby on her Deathbed*, and tells the children that the young wife of the 17th-century writer and alchemist Sir Kenelm Digby was—dramatic pause—poisoned by the lead-based make-up she put on her face.

Wide-eyed at this macabre introduction to Old Masters, the children are hooked, ready to be entranced by the further secrets revealed by the enthusiastic Mrs Abrahams as she shows them how paints are made. Pieces of rock, earth, a madder root, egg shells, dead insects and balls of yellow cow manure are produced to be ground with pestle and mortar, mixed with alum or water and heated. The spellbound audience sits on the floor in front of Gainsborough's *Portrait of the Linley Sisters*, and fascinated little faces crinkle in mock disgust when they hear that the yellow pigment for Mary Linley's gown was achieved by feeding mangoes to cattle, a practice long-since discontinued because the diet killed the cows. A few of the children are dressed in period clothes and act as artist's models for the others to draw. Outlines on finished pencil sketches are then pricked with pins, and charcoal is rubbed across the surface to produce cartoons—in the manner of the Leonardo or Raphael designs—on the heavier underlying sheets of paper.

Very different from conventional art-appreciation lectures, the 90-minute talk is part of a "hands-on" introduction to visual art and is intended to illustrate the relationship between basic chemistry and painting. It was devised by Philippa Abrahams with Gillian Woolf, the gallery's head of education. Like the Talking Pictures programme, in which an actor impersonates Gainsborough to explain how he painted the Linley sisters, it is one of a number of talks on art, science and social history that hold children—and adults—enthralled.

Mrs Woolf, a 47-year-old mother of two young children, is an advisory teacher for the London borough of Southwark whose imaginative projects have won international recognition and several awards since she launched the gallery's education service eight years ago. With no public funding, Dulwich can contribute only a tiny proportion of the £15,000 a year (excluding salaries) required to run the service. The rest she must raise. This means finding sponsors to help

with the cost of administration, publications and art materials. To have just a fraction of the money spent by the National Gallery or the British Museum on education is Mrs Woolf's greatest wish: "£250,000 would finance the service for years and ensure that 8,000 children annually could continue to come to the gallery."

The children, who come from all over London and south-east England, are introduced to Old Masters in a gallery allied to a famous school. Dulwich Picture Gallery is part of the charitable endowment of Dulwich College, the public school founded in 1619 by a friend of William Shakespeare, the actor-manager Edward Alleyn. A few of the paintings belonged to Alleyn himself but the bulk was left to the college in 1810 by the fashionable artist Sir Francis Bourgeois. His legacy included enough money to build the gallery, which he requested should be designed by his architect friend Sir John Soane.

The Bourgeois story is fascinating, and this month gets a new instalment. The abandoned son of a Swiss émigré, he was the protégé of Noël Desenfans, a well-connected French academic who had come to London from Douai about 1770, married Margaret Morris, a wealthy woman 15 years his senior, and set up as a picture dealer. In 1790 Desenfans was asked to assemble a collection of paintings for Stanislaus Augustus, King of Poland. With Bourgeois's assistance, he dedicated five years to the task. But the pictures never reached Poland. The king was deposed and his country partitioned in 1795; Desenfans was not paid and, unable to sell the paintings, left them to Bourgeois, charging him to create a collection "conducive to the advancement of a Science to which his anxious views and unremitting labours had been directed".

Now Poland has at last the opportunity to see them. The finest paintings collected for the king have been hung in rooms designed for Stanislaus Augustus at the restored Royal Castle in Warsaw. Dulwich has sent Tiepolo's *Joseph Receiving Pharaoh's Ring*, Watteau's *Les Plaisirs du Bal*, a Rembrandt, Murillo and 26 other masterpieces. For three months the Polish capital has the chance to learn a little more about the last king's desire to "promote the progress of the fine arts in Poland". In return, treasures Stanislaus bought before his country's partition have been brought to Dulwich to provide further insight into the king's patronage.

DENISE SILVESTER-CARR



CHANDON à Epernay
Fondée en 1743

Champagne
Appellation d'Origine Contrôlée
Dom Pérignon
Vintage 1983

**HE WAS BORN IN 1639. AND HE'S
STILL FLYING WITH US TODAY.**

His name is synonymous with champagne. For it was Dom Perignon who first produced this wine full of stars.

So, it is only fitting that United serves his legacy, only vintage Dom Perignon, in our International First Class Cabins. Along with the world's finest liqueurs and spirits.

United's International First Class. For those accustomed to excellence in every detail.

Experience our First Class service from Heathrow to New York (JFK and Newark), Washington, Seattle, San Francisco and Los Angeles.

To find out more contact your travel agent or call United Airlines on 0800 888 555.

Come fly the airline that's uniting the world.
Come fly the friendly skies.

 **UNITED AIRLINES**

DISCOVER Landstrom's



BLACK HILLS GOLD
JEWELLERY

SINCE 1919

The last word in quality for
hand crafted frosty gold
jewellery in traditional
yellow, pink and green.

Matching Wedding Bands*
for Him and Her.



Each piece is hand crafted and is
guaranteed for life.

Available throughout the UK from
most good jewellers. For your local
stockists, please contact:

Landstrom's Black Hills Gold
227-247 Gascoigne Road,
Barking, Essex.
081-591 9655

*Also available matching earrings,
pendants, bracelets etc.

NELSON'S COLUMN MEDIEVAL MIDDLESEX



*King William I,
who began the
Domesday Book, is
seen here in a
portrait from the
16th-century
English School.*

Though Middlesex is no longer officially a county it continues to exist in the hearts and minds of the people who live in that crowded suburban dormitory, and to survive not just as a postal address and a successful cricket team but in some of the oldest documents and historical records. Prime among them is the Domesday Book, that comprehensive inventory of the wealth and occupancy of the kingdom commissioned by King William I some 20 years after the conquest and redistribution of the land to many of his Norman followers. The parcelling out of conquered land was not popular with the English, who gave the book its name because its decisions could not be challenged; any more than can be those of the Last Judgment.

Domesday Book is an itemised list, meticulously compiled so that the new king could learn what sort of people occupied his land, and how much they should pay him for it. In the words of the *Anglo-Saxon Chronicle*: 'So narrowly did he have it investigated, that there was no single hide nor virgate of land, nor indeed (it is a shame to relate though it seemed to him no shame to do) one ox nor one cow nor one pig which was there left out, and not put down in his record.'

At the time of the 900th anniversary of the Domesday Book in 1986 the Public Record Office decided to unbind the book both to provide for its conservation and to allow a facsimile edition to be published. The work was

carried out by Alec Historical Editions using a Littlejohn camera and the contone lithographic process, which together provide such precise colour gradations that even the scribe's pin-pricks in the parchment can be seen in the facsimile.

The company, having completed the work and rebound the original, is now producing a series of County Folios for each of the 31 counties covered by the original Domesday, and the Middlesex volume is the latest to be published (see page 197 for further details).

Its opening pages are blank. They were intended to cover the City of London, but the task was evidently too much for Domesday's compilers, who failed to complete it before their work was stopped with the death of William in 1087. Middlesex, on the other hand, was fully documented.

The Church was the main influence, the most valuable collection of properties belonging to the Archbishop of Canterbury. He owned the estates of Harrow-on-the-Hill, which had woodland for 2,000 pigs as well as land enough to be worked by 70 ploughs, and Hayes, which though smaller also had plenty of ploughland. Together they were valued at £96.

The Bishop of London and the canons of St Paul's Cathedral are also listed in Domesday as substantial landlords, their prime possession being Stepney, divided then into a number of separate properties, including the Bishop's main manor valued at £48, with land for 25 ploughs and four mills bringing in more than £1 a year each in taxes.

The most important settlement in Middlesex at this time was the village of Westminster, most of it controlled by the abbot. The woodland was large enough for 100 pigs, and the land was sufficient to employ 11 ploughs. A smaller manor had land for only two ploughs but boasted four arpents of newly-planted vineyard. Westminster Abbey's estates also included Hampstead, a small settlement which is listed as having one slave and woodland for 100 pigs.

Many other Middlesex places—including Enfield, Fulham, Hampton, Harlesden, Hoxton, Ickenham, Islington, Isleworth (at that time the single most valuable property in the county), Kensington, Marylebone, Stoke Newington, Tottenham and Willesden—are included in the Middlesex Folios, which give a vivid portrait of the county as it was in 1086, trying to come to terms with its Norman conquerors.

BRIDGEMAN ART LIBRARY

FRESH EGGS AND TOAST.

Beluga caviar, from Russia with love. You can savour this delicacy once reserved for royalty in our International First Class Cabins.

And, as you'd expect, you'll find it accompanied by vodka and champagne. Only Absolut and vintage Dom Perignon, respectively.

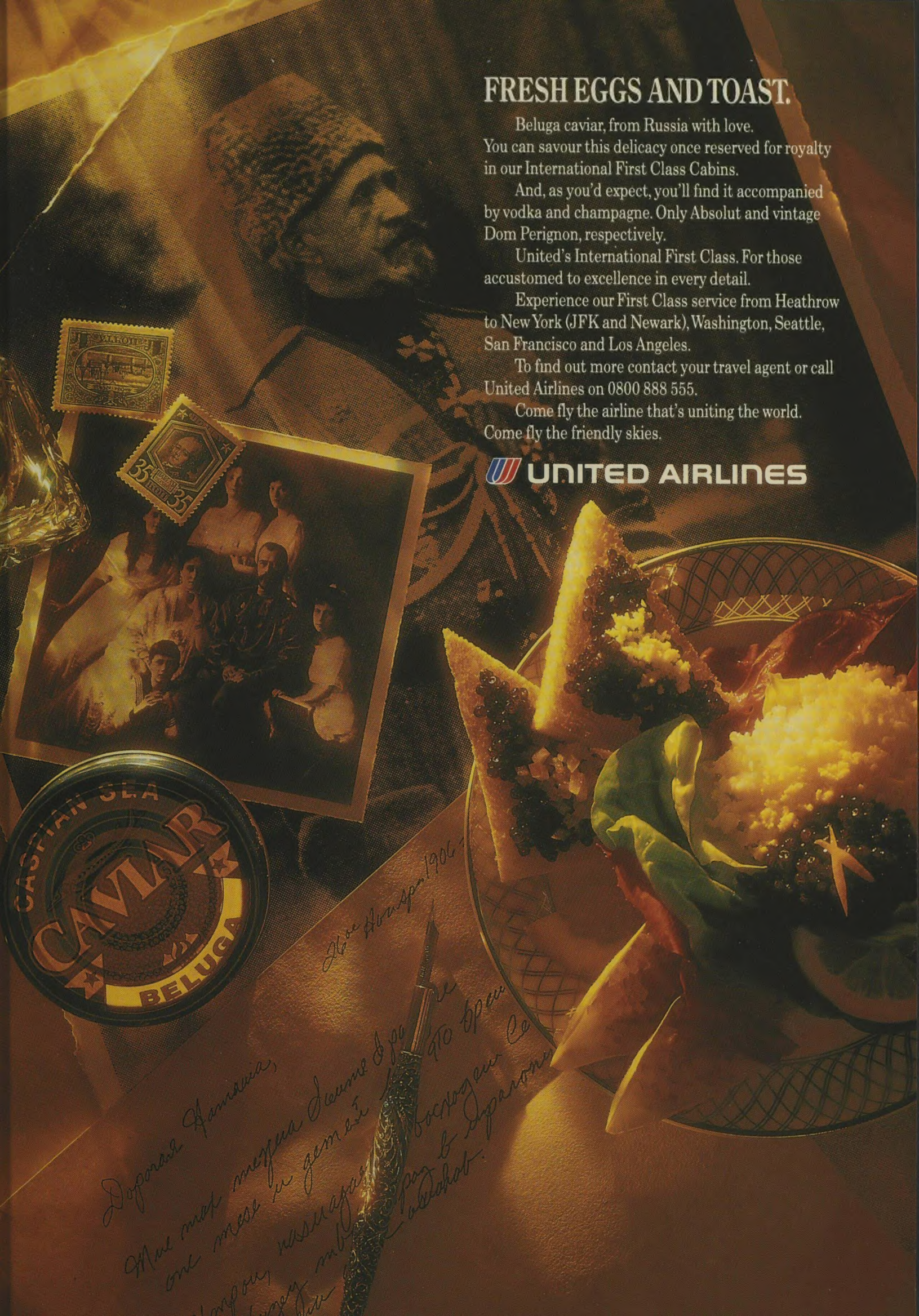
United's International First Class. For those accustomed to excellence in every detail.

Experience our First Class service from Heathrow to New York (JFK and Newark), Washington, Seattle, San Francisco and Los Angeles.

To find out more contact your travel agent or call United Airlines on 0800 888 555.

Come fly the airline that's uniting the world. Come fly the friendly skies.

 **UNITED AIRLINES**



Дорогая Анна,
Мне так приятно думать о вас
и о том, как вы любите
море, солнце и хорошую
еду. Я надеюсь, вы
любите и хорошую
музыку.

До свидания 1906

970 5000
Богородице
и Спасу
и Ангелу.

NELSON'S COLUMN

COLLECTORS' CALLING

Telephone cards are now becoming valuable collectors' items. Often visually unexciting, some are sold for high prices on the international collectors' market.

The "London Bourse" is the name given to the venue for the latest and least likely collection of ephemera, where the only stock to be bought and sold comes in the shape of a plastic card coloured green (if issued by British Telecom) or with a pretty picture (if it is a Mercury card). Serious money is now being paid for telephone cards.

"People don't realise what they're throwing away," says Mark Jacobs, the youth representative of the Telephone Card Club of Great Britain, who is regularly to be seen hanging around telephone boxes or Mercury booths waiting for an unsuspecting caller to leave an expired card on the floor. If he spots a card he does not own he will add it to the 25,000 others already in his collection.

We are not, on the face of it, talking about exciting objects, but those who gather at the London Bourse think otherwise. Operating monthly from the Concert Artists' Association hall off the Strand, the Bourse is an exchange and mart for 300 or so members.

Peter Sharman, a 35-year-old dealer from Kent, owns a plain green card made for electrical components

company DFS. "It doesn't look interesting," he says, "but it's one of only 50 made and that means it is interesting." And valuable too. Collectors will pay £1,000 for it.

Like most collectors Edwin Minns, 43, from north London, got into phonecards from stamps. "I was writing to a chap in Germany," he says, "who offered me 30 stamps for every phonecard I sent him. For nights on end I walked the streets of Manor Park looking for them." His German friend sent him 2,000 stamps in return for the hoard before Mr Minns got the bug himself. When he was made redundant from his job as a catering manager a couple of years ago, he enrolled on an enterprise allowance scheme and set up in business as a dealer. "I can't say I earn much. But it's a living."

It is rarity not beauty that dictates the price of a phonecard. The market is international and the variety is impressive. There are Japanese phonecards illustrated with wood-block prints of geishas, French cards with Impressionist paintings, "adult cards" of women in dresses which dissolve in

the palm of your hand and sets of "tasteful" Japanese nudes which London dealer Eric Elias will supply for £10. A new Mercury series to commemorate Pop Art in Britain will almost certainly prove irresistible to collectors.

Card collecting is serious business and both BT and Mercury now know it. At the outset collectors like Jeremy Baher, 31, could write off to BT for a rare card and, as often as not, get one back free. Once BT realised the market interest all that ended. A proportion of any one issue produced by Mercury is now sent to Stanley Gibbons, the international stamp dealers, thus putting the craze on a formal footing.

Collectors at the Bourse are usually obsessives. "Once you're in the grip," says Edwin Minns, "you've got to have every telephone card there is." One of the few women at the event, Lucy Crosbie, 38, from Scarborough, agrees. "I started collecting them for other people—just keeping my eyes open and passing them on to friends. Then I got the itch myself and now it's a compulsion."

TREVOR BARNES



ORIGINAL TELEPHONE BOXES FULLY RESTORED £895



The award-winning design of these Jubilee Kiosks by Sir Giles Gilbert Scott RA, commemorated the Silver Jubilee of King George V in 1935.

Produced between 1936 and the mid 1960's, these historical cast-iron telephone boxes form part of the tradition of the British way of life.

Delivery can be arranged to all destinations in the United Kingdom and overseas.

Telephone: 0628 485841

Fax: 0628 486229

Heritage Trading Co.,
PO Box 1107,
Marlow,
Buckinghamshire SL7 2YJ

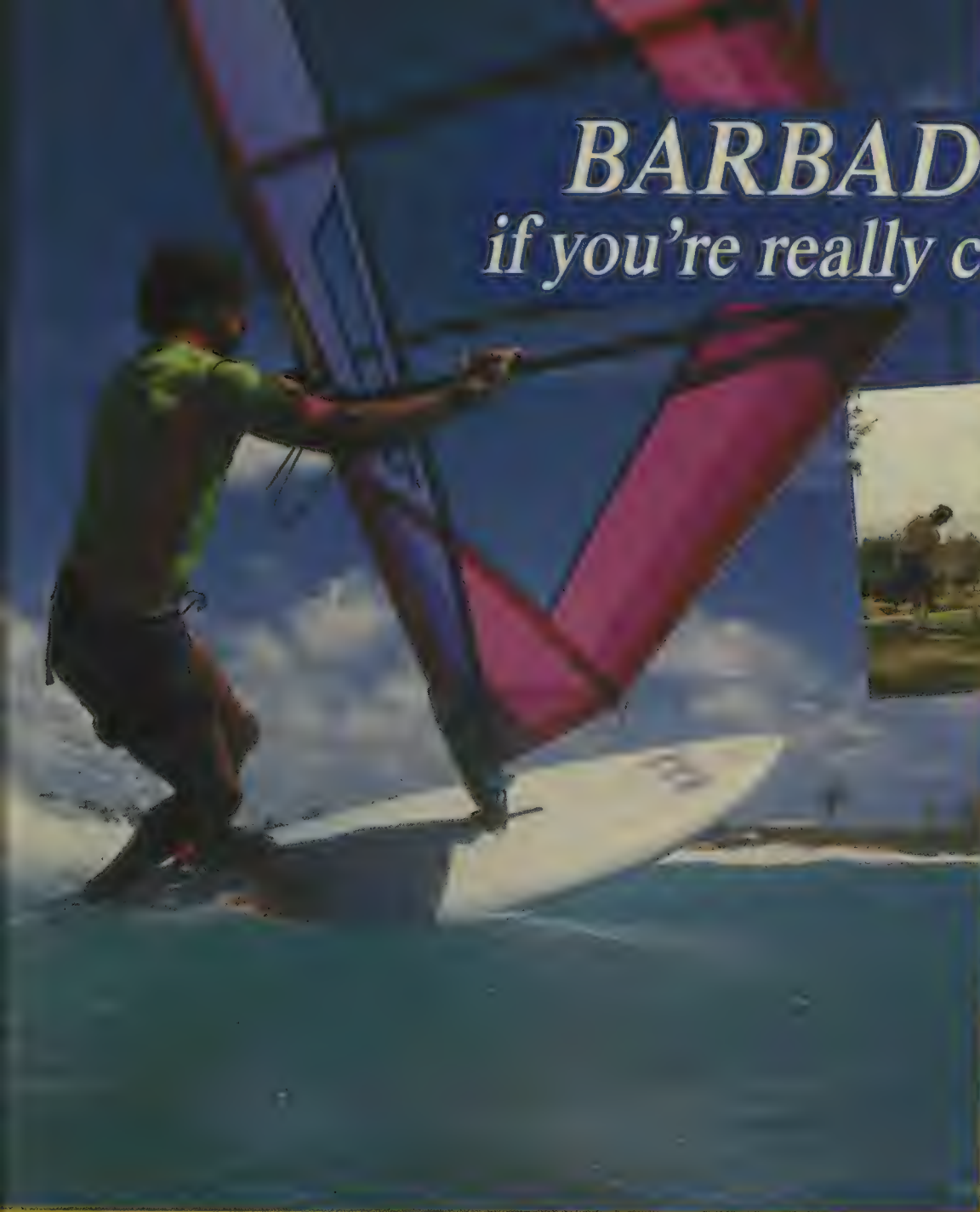
Waltz this way.

For our free colour brochures, containing holidays which specifically highlight the music, history or art of Austria, contact the Austrian National Tourist Office, 30 St. George Street, London W1R 0AL, indicating your particular interest. Or contact Austrian Airlines.

Servus in Austria

BARBADOS

if you're really choosy!



The totally relaxed swing
—courtesy of our green fairways!



Leisure is plain sailing
under our blue skies!

In Barbados you can take your choice of just about every sporting activity under the sun. The difference is we have more sun and warmer waters. Result: there's no place like our place for windsurfing, water skiing, sailing and angling. Golfing is so relaxed you're sure to improve your swing. And at this home of famous Tests, there's no end of opportunity for playing and watching cricket. Which is why most sports lovers, even the 'anyone for tennis' kind, would settle for Barbados for choice. Why not you? It's closer than you think.



Just another beautiful
day for cricket!



BARBADOS

it's closer than you think

For information see your travel agent or contact:

Barbados Board of Tourism, 263 Tottenham Court Road, London W1P 9AA. Tel: 071-636 9448.

NELSON'S COLUMN

VENTURES INTO INTERIORS



PARKER HOBART & ASSOCIATES

Robin Moore Ede, above, revamped the Mayfair premises, below, of gunsmiths Holland & Holland.

Interior designer Robin Moore Ede might have become an architect, and went to Cambridge with that aim. "But I couldn't do maths," he confesses, so he took a composite architecture-and-fine-arts degree which led him into interior design. A client list that includes Trafalgar House,

Christie's International, Manufacturers Hanover and Roux Restaurants, as well as Dustin and Lisa Hoffman, Michael and Mary Parkinson, and the late, flamboyant Freddie Mercury, testifies to his success.

His latest and highly prestigious commission came in December from Château Latour, which will involve him advising on the restoration of interiors in that great wine-growing château and the nearby *chai*. Freddie Mercury and Château Latour? How do he and his firm, Robin Moore Ede Interior Designers, successfully manage to bridge so great a gulf?

The answer seems to be balance—a balance resulting partly from his architecture and fine arts foundation; partly from a shrewd appreciation of his clients' underlying needs and wishes; and partly from a zestful but well-controlled sense of theatre. "My father was a theatre director," he says. "I like to think that I respond to the full spectrum of visual arts."

The starting point of any commission is, for him, an appraisal of the nature and character of the building. "I still regard architecture as the main-spring of my work. The style you work in is very much governed by the building. Wherever possible I try to respond to the spirit of the place." But he also responds to the character of the client.

The Bruton Street, Mayfair, premises of gunsmiths Holland & Holland, with their mahogany display cabinets, moulded plaster cornices, and craftsmen working behind small-paned glass partitions (on firearms that may be valued at £70,000 apiece), look as if they had been catering discreetly to the needs of the grouse-shooting aristocracy and royalty for at least a century. This is true of the firm, but not of the building, parts of it having been used in recent years as a hair-dressing salon and a kitchen equipment showroom.

The building dates from the early 18th century, and when the layers of previous alterations were stripped away, some authentic, original architectural detail emerged. "It was a tremendous discovery," recalls Moore Ede. He needed no encouragement from English Heritage (whose permission must be sought before alterations are made to historic buildings) to take this as his cue for the new Holland & Holland interior. He moved a fine curving staircase from the back of the shop to a focal position; the mahogany cabinets were brought up from a basement to pride of place on the ground floor. "I feel I've kept the spirit of it," he says. "It's not a theatre set, in the sense that it works."

At Holland & Holland, 80 per cent of the fittings and furnishings were already in the firm's possession. This was also largely true of the very different interior created for the international managing director of the Christie's Group in the attic of its King Street headquarters in St James's. Out of a former picture store, Moore Ede has produced a plain set of air-conditioned spaces which are an excellent foil to Old Masters and pieces of antique furniture.

Corporate interiors, together with retail commissions and homes for the famous and the rich, form the bulk of the practice's workload. Corporate entertainment is well represented by the seventh-floor suite of solicitors Linklaters & Paines, in Gresham Street, in the commercial heart of the City of London. Stylish interiors and Moore Ede-designed furniture using three kinds of oak—limed, natural and brown—discreetly conceal the refrigerators and hotplates used by caterers to handle pre-prepared food, and give no hint of the ingenuity needed to fit air-conditioning into a perversely structured 1950s office block.

Another 1950s building whose interior is currently being refurbished by the practice is the Royal Thames Yacht Club. Despite its name, this is



situated not by the river but, unexpectedly, in Knightsbridge, and shares premises with two other clubs, the Dutch and the Anglo-Belgian. Here the aim has been to provide something different for each membership; to build, but improve, on the character of the building and to give it a distinctive personality through the choice of furniture, carpets and curtains. Phase 1, covering public rooms on the ground floor, has been completed, while a planned phase 2 will include "cabins" (bedrooms) and a dining-room overlooking Hyde Park.

Perhaps the most challenging domestic commission was the house in Kensington remodelled for Freddie Mercury. Moore Ede had to maintain a balance between the gutting and transformation into one huge space that Mercury would have preferred and respect for the building's architectural character. In contrast to Mercury's flamboyant public character, Moore Ede found the private man quiet, gentle and courteous. But this former student of graphic design's fingers were always itching to add his own amendments to the designer's carefully prepared drawings—a trait that Moore Ede now recalls as endearing rather than irritating.

In contrast, the pretty Regency terrace house in Kensington which he transformed for another client was a delightful job, in that he was allowed a free hand to design it as he wished. Moore Ede emphasises that it is cumulative and authentic background detail which produces the complete effect—every item is carefully chosen or specified, even down to having tassels or trimmings dyed to match a chair fabric. The problem of integrating semi-basement family rooms with first-floor reception rooms was here solved by a double-height conservatory running from garden level up to the drawing-room.

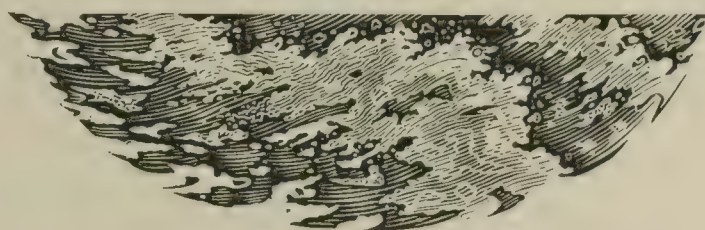
Moore Ede lives in Kensington himself, with his wife Anthea, who runs a shop there selling traditional children's clothing. Now 53, Moore Ede does not see himself as an architect *manqué*: much of his work is reversible, especially if it changes the character of an interior to suit the wishes of the present occupant. "And I don't think I feel, as an architect does, that one must build something for posterity." Yet some of his work will survive. The Victoria & Albert Museum, where he sometimes lectures on interior design, has one complete Moore Ede interior and some of his furniture in its permanent collection.

TONY ALDOUS

LAPHROAIG



TO GET A REAL TASTE OF ISLAY,
LAPHROAIG SPENDS YEARS SOAKING
UP THE LOCAL ATMOSPHERE.



After distillation, Laphroaig remains on Islay for ten years. Housed in a draughty, wave-dashed warehouse, oak barrels of the young spirit absorb the island's influences. Atlantic brine, peat reek and vaporous sea fogs all leave their trace. A decade later, Laphroaig emerges, its rich and peaty taste unmistakable proof of its origins. SINGLE ISLAY MALT. AS UNIQUE AS THE ISLAND ITSELF.



NELSON'S COLUMN FORTY YEARS ON



Coronation painting by Terence Cuneo. Usually it is in Buckingham Palace but is now on public view.

There have been 60 monarchs since Egbert (827), the first King of all England. Of these only five (Henry III, Edward III, Elizabeth I, George III and Victoria) reigned longer than the present Queen, so there is good

cause for celebration this year. The exhibition Sovereign at the Victoria and Albert Museum, to run until September 13, provides an admirable scene-setter for the events that are being organised for later in the year.

The exhibition starts with a fanfare and the glory of the coronation. The Queen's white satin coronation gown (designed by Norman Hartnell) and the robe of purple velvet are on display here for the first time, together with replicas of some of the grand accoutrements (if that is not too unmajestic a word), such as St Edward's Crown, the orb and sceptres.

Glimpses of how the royal half live are provided by reconstructions of private rooms at Sandringham, Balmoral and Windsor, a selection of photographs from the family albums, and a mock-up of the table laid for a state banquet for 160 guests.

Most of the exhibits on view come from the royal collection, including some Leonardo drawings, a lovely Turner and a portrait of Johann Christian Fischer by Gainsborough, exhibited at the Royal Academy in 1780 and recently discovered (and confirmed by X-ray last year) to have been beneath a portrait of Shakespeare.

A recorded guide is provided for visitors, complete with stately music and the melodious voice of Lord Norwich, who is curator of the exhibition.

VICTORIA & ALBERT MUSEUM

GOING TO JAPAN ON HOLIDAY?



WITH JALTOUR ONE CALL DOES IT ALL

To most, planning a holiday in Japan or the Far East would be as much of a mystery as the place itself. In fact, with Jaltour it's only one call away.

Backed by Japan Air Lines, one of the world's leading Airlines, Jaltour are experts in all aspects of holidaying in the Far East.

One call will arrange your flights, transfers, hotels, including those recommended for families, sightseeing, in fact, whatever kind of holiday you're dreaming of, Jaltour will make it come true.

No fuss, no trouble, no hold-ups, with Jaltour one call, really does take care of it all. Make your call today 071-495-1775 or contact your Local Travel Agent.

☐ I would like further information about the Jaltour Business Man's Package

☐ I am interested in a Jaltour Far East Holiday Package please send me further information

Name _____

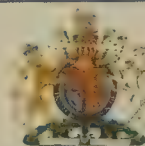
Address _____

Tel. No. Day _____ Night _____

Jaltour

JAPAN. THE FAR EAST AND CHINA

JALTOUR, 2ND FLOOR, 1 TENTERDEN STREET, LONDON W1R 9HA



BY APPOINTMENT TO
HER MAJESTY THE QUEEN
CLEANERS OF SOFT FURNISHING AND CARPETS

Pilgrim Payne & Co Ltd.

FOUNDED 1850



We offer a high quality cleaning service for curtains, carpets and upholstery.

As specialists in this type of work for many years, we are well known for our expertise and reliability.

Domestic and commercial clients can rest assured that should they engage our services their soft furnishings will receive the best possible care and attention and will be restored to pristine condition.

For full details of our services please call us on:

081-960-5656

Clients in the Bath/Bristol areas please dial 100 and ask for

FREEPHONE PILGRIM PAYNE

290/294 Latimer Road, London W10 6QU

Exclusive Engagement Rings

We would be happy to provide full descriptions on request



A. £2,950



B. £1,750



C. £2,950



£80



D. £2,200



E. £1,300



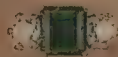
We would be delighted to lend you our tiara,
to complement the engagement ring chosen from our selection.



F. £950



G. £1,550



H. £4,350



I. £4,000



J. £655



K. £725



L. £7,300



M. £925



N. £2,200



O. £950



P. £750



Q. £1,100



R. £1,350



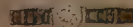
S. £1,050



T. £2,500



U. £550



V. £550



W. £450

X. £1,400



Y. £650

Jewellery illustrated
smaller than actual size

We specialise in individually designed wedding and engagement rings and would be pleased to discuss ideas with you

An illustrated free brochure of our various products is available on request. Prices include postage, packing and insurance anywhere.



Silversmiths



& Jewellers



We have been trading from this address since 1858.

28 Conduit Street, London W1R 9TA. Telephone: 071-629 4289 & 071-499 7644. Fax: 071-493 5879

NELSON'S COLUMN

MEN OF THE CLOTH

Below, fashion for men, December, 1873. Bottom left, an advertisement from the 1970s for Tonik cloth, featuring the leggy model Verushka. Bottom right, keeping up with fashion, Dormeuil takes to the womenswear catwalks of Paris: Carven, 1991.

If women's fashion has undergone radical changes over the last 150 years, men's clothing has experienced an, admittedly less dramatic, evolution of its own. Back in 1842 no gentleman would be spotted about town *sans* top hat and hand-tailored suit. Yet tiffers were to become increasingly informal and eventually to all but disappear, and off-the-peg suits would cater to the busy men of commerce born of the Industrial Revolution. Turn-ups have come and gone, trousers and ties have widened and narrowed, new fabrics

have been invented; subtle alterations in style have affected the way in which the most conservative of men are kitted out.

Few are better placed to chart these changes than Dormeuil, the cloth manufacturers who, as the first copies of the *ILN* came off the press, registered themselves as purveyors of fine British fabrics in France. The company prospered and some two decades later was firmly established, with headquarters in Paris and in Cork Street, London, a short walk from the

ILN offices which at that time were located in the Strand.

By the turn of the century Dormeuil was exporting its cloths all round the world—even by camel caravan to the heart of Africa. But the murder of Archduke Franz Ferdinand in 1914 (the company's cloth catalogue that winter featured nothing but black) was to result in a war that almost reduced the company to ruin.

The style-conscious 1920s came as a relief, with a vogue for relaxed, informal clothing. Leisure activities burst onto the scene and Dormeuil set a trend that still continues: it sponsored famous golfers, skiers and tennis players, who in return appeared in public extolling the advantages of its new Sportex cloth.

Many people today associate Dormeuil with its Swinging Sixties advertisements featuring leggy models, like Jean Shrimpton and Verushka, swathed in the company's Tonik cloth, or pictured gazing admiringly at a besuited James Bond look-alike. The campaign established Dormeuil cloth as a brand to be asked for by name. Since then the firm has kept abreast of fashion with high-tech fabrics rolling off its looms, and arriving on the Paris womenswear catwalks in designs by Yves Saint Laurent, Christian Dior and Givenchy.

All of the above is described in *Dormeuil*, a handsome book, packed with colour archive material, which provides a lively account of cloth-making and of the company's comparatively recent association with it. It takes the reader from the early days of cotton-weaving in Mesopotamia and ancient Egypt, through the time of the drapers' guilds immortalised by Rembrandt, to the present era of artificial microfibres and couture designer labels. Placing cloth in its historical context, the book touches on great events and individuals that played a role in its evolution: wars, in particular, wrought vast changes in fashion, and personalities like Beau Brummel and the dapper Duke of Windsor set trends that the rest of the world rushed to imitate.

Copies may be obtained from Dormeuil at 34 Sackville Street, London W1. The book will also be available at a special exhibition being held at one of London's top tailors to celebrate Dormeuil's anniversary. Dormeuil, 150 Years of Success, an exhibition of some of the company's finest cloth, and the tailor's craft, will be at Gieves & Hawkes, 1 Savile Row, London W1 until May 23. Open from Monday to Saturday, 9am-5.30pm.





"THE CHRISTIE HABIT:
THE CONNOISSEURS MECCA"
The Graphic, 1909



150 years ago, Christie's celebrated fine art auctions had already been established at the heart of the London art market for over three-quarters of a century. Frequently in the news, our important auctions have always been of enormous interest to connoisseurs, collectors and all keen observers of London society.

Today, our famous salerooms are busier than ever for our regular auctions in 77 different collecting categories. Entrance to our daily viewings and our auctions is free of charge and open to everyone. For further information about our current programme of sales and advice on any aspect of buying or selling at auction, please contact Kate Young on (071) 389 2129.



CHRISTIE'S

8 King Street, St. James's, London SW1Y 6QT
Tel: (071) 839 9060 Fax: (071) 839 1611
85 Old Brompton Road, London SW7 3LD
Tel: (071) 839 9060 Fax: (071) 584 0431

150TH ANNIVERSARY



TERRY O'NEILL

We have received from Buckingham Palace the following communication from the Queen's Private Secretary, dated May 14, 1992:

"The Queen has commanded me to convey to you and the staff of The Illustrated London News her sincere thanks for your kind message of loyal greetings, sent on the occasion of the one hundred and fiftieth anniversary of the first publication. Her Majesty was delighted to receive this message and sends her best wishes to all for an enjoyable anniversary. The Queen received with much pleasure your message of congratulations sent on the fortieth anniversary of her accession."

When the first issue of *The Illustrated London News* was presented to the British public, its editors declared, "we would fain make a graceful entrée into the wide and grand arena, which will henceforth contain so many actors for our benefit, and so many spectators of our career." They believed that with its publication they were launching "the giant vessel of illustration into a channel, the broadest and the widest that it has ever dared to stem", and they were confident that, by sailing "into the very heart and focus of public life", they would take the world of

newspapers by storm. Their aim, they concluded in their front-page article, would be "to keep continuously before the eye of the world a living and moving panorama of all its actions and influences".

By the end of the first year the proprietors were confident enough of their infant prodigy to collate the issues into a bound volume, which they prefaced with a hefty pat on the back in that massively ponderous prose that was the style of the time:

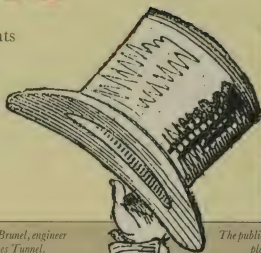
"It will scarcely be denied," they said, "that *The Illustrated London News* has been the most remarkable and successful novelty of the year which gave it birth. Conceived in a liberal spirit of enterprise—conducted with a view to the promotion of National

1842-1851

A selection of some of the major events that were reported in *The Illustrated London News* in its first decade.



Marc Isambard Brunel, engineer of the Thames Tunnel.



The public execution, Nelson's statue in 1843 before it was placed on its column in Trafalgar Square.



Lord John Russell, Prime Minister, 1846; Tsar Nicholas I, state visit to England, 1844; Louis Napoleon, French President, 1848.



Turner exhibited *Rain, Steam, and Speed* in 1844; died in 1851.

1842
The Illustrated London News begins publication.

Queen Victoria makes her first train journey from Windsor to Paddington.

Riots and strikes break out in the industrial north of England.

Treaty of Nanking cedes Hong Kong to Britain; opium war.

Dr Thomas Arnold, headmaster of Rugby School, dies.

1843
Marc Brunel's Thames Tunnel Rotherhithe-Wapping opens.

The Economist begins publication.

Lambard Kingdom Brunel's SS *Great Britain* launched in Bristol.

William Wordsworth becomes Poet Laureate.

Charles Dickens's *Martin Chuzzlewit* published.

1844
YMCA founded in England.

First public baths opened in Liverpool.

Disraeli's *Coningsby* published.

1845
Anglo-Sikh war begins.

First public baton race rowed on Thames for first time.

1846
Robert Peel resigns after repeal of the Corn Laws.

Lord Russell becomes Prime Minister.

Treaty of Lahore ends Sikh war.

Sewing machine is patented in USA.

Daily News first published.

1847
Factory Act restricts working day for women and children to 10 hours.

First gold rush in California.

Charlotte Brontë's *Jane Eyre* and Emily Brontë's *Wuthering Heights* published.

William Thackeray's *Vanity Fair* published.

Mendelssohn dies aged 38.

1848
Treaty of Guadalupe ends US war with Mexico; US gains Texas, New Mexico, California, Utah, Nevada and Arizona.

Louis Napoleon elected French President after abdication of Louis Philippe.

Public Health Act in Britain following cholera epidemic.

First safety match produced.

1849
Britain annexes Punjab.

Zachary Taylor inaugurated as 12th President of the USA.

Walt's Whiz begins publication.

1850
Millard Fillmore becomes 13th US President on death of Taylor.

R. W. Bunsen produces his gas burner.

Tennyson becomes Poet Laureate on death of Wordsworth.

1851
New York Times begins publication.

Schooner *America* wins America's Cup race round the Isle of Wight.



Poverty and starvation provoked an attack on a potato store in Galway in 1842, amid allegations of profiteering by farmers and merchants.



A fin-back whale was caught near Deptford Pier in 1842, nine years before the publication of Herman Melville's whaling tale *Moby Dick*.



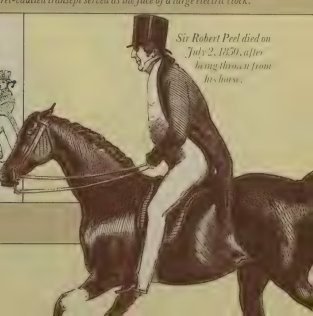
Amelia Bloomer's "walking costume" was favourably received in 1851.



The Great Exhibition opened on May 1, 1851, in Joseph Paxton's innovative iron-and-glass structure in Hyde Park, resurrected in Sydenham in 1854. The semi-circular end of the barrel-vaulted transept served as the face of a large electric clock.



On May 30, 1842, John Francis attempted to shoot Queen Victoria on Constitution Hill, shouting "Damn the queen; why should she be such an expense to the nation?"



Sir Robert Peel died on July 2, 1850, after having thrown a front leg horse.

1852 - 1861

1852

Lord Derby Prime Minister, succeeded by Lord Aberdeen.
Louis Napoleon declares himself Emperor Napoleon III.

Transvaal in South Africa gains right to manage its own affairs.
Victoria & Albert Museum opens.

1853

Franklin Pierce elected 14th US President.
Russian aggression directed at Turkey leads to outbreak of the Crimean War.

Death duties introduced.
Smallpox vaccination becomes compulsory in Britain.

Queen Victoria given chloroform during birth of her seventh child.
Wagner completes text of *Der Ring des Nibelungen*.

1854

Britain and France declare war on Russia, send force to Crimea.
Bloemfontein Convention gives Orange Free State to Afrikaners.

Le Figaro begins publication.

1855

Lord Palmerston Prime Minister.
Livingstone discovers Victoria Falls.

The Daily Telegraph begins.
Tsar Nicholas I dies, succeeded by Alexander II.

1856

Anglo-Chinese War begins, the Royal Navy bombards Canton.
James Buchanan elected 15th US President.

Robert Schumann dies aged 46.

1857

Indian mutiny begins with revolt of army sepoy, Cawnpore and Delhi seized; Lucknow besieged.
National Portrait Gallery set up.

1858

Indian mutiny put down.
Administration of India transferred to the Crown.

Treaty of Tientsin ends war with China.
Lord Derby Prime Minister.

Fridt's Derby Day painted.

1859

Building of Suez Canal begins.
Darwin's *Origin of Species*, and J. S. Mill's *On Liberty* published.

Lord Palmerston Prime Minister.
Blondin crosses Niagara Falls on a tightrope.

1860

Garibaldi's "redshirts" capture Sicily and invade Italy.
Abraham Lincoln elected 16th US President.

British Open Golf Championship established.

1861

US Confederation formed, its forces capture Fort Sumter, American Civil War begins.
Serfdom abolished in Russia.

Prince Albert dies.
Frederick William IV of Prussia dies, succeeded by William I.

Left, Duke of Wellington, died 1832. Below, Lord Derby, Prime Minister, 1852 and 1859-70.



The launch of Brunel's *Great Eastern* at Millwall, January 29, 1859. Renamed *Great Eastern*, she was unprofitable and damaged by disaster.



The Palace of Westminster received its new bell in October, 1857, and divided it "Big Ben" after Director of Public Works Sir Benjamin Hall.



Omnibus Life, by W.M. Egley, 1870. Double-deck buses were introduced to London in the 1850s and the first horse-drawn omnibuses were built down in 1861.



French seizure of the Malakoff Tower in 1855, above, concluded the siege of Sebastopol. Its guns were melted down to make the Victoria Cross, top right, instituted in January, 1856. The Crimean War ended two months later with the Treaty of Paris, but Florence Nightingale's work at Scutari, above right, continued.



The Parisians gave Queen Victoria and Prince Albert an enthusiastic welcome when they visited Emperor Napoleon III and Empress Eugenie in August, 1855. The city made a good impression on the young Prince of Wales.



The American Civil War was fought between the slavery-dependent southern states, which wished to secede from the Union, and those of the north where a free society predominated. The four-year conflict ended in 1865 with the surrender of the Confederate army at Appomattox. Shown here is a Federal defeat of 1862 at Manassas.



The American Civil War: the destruction of the Confederate flotilla off Memphis in 1862.



1862-1871

1862
Otto von Bismarck appointed head of Prussian government, dissolves Parliament.
Gauling patents the 10-barrel machine-gun.
An English cricket team tours Australia for first time.

1863
President Lincoln delivers the Gettysburg Address.
Manet's *Le Déjeuner sur l'herbe* exhibited in Paris.

1864
Abraham Lincoln re-elected US President.
General Sherman marches through Georgia and defeats Confederate army at Atlanta.
Octavia Hill establishes her first housing project in London.

1865
President Lincoln assassinated, succeeded by Andrew Johnson.
Palmerston dies, succeeded as Prime Minister by Russell.
Lewis Carroll's *Alice's Adventures in Wonderland* published.

1866
Russell resigns following defeat of new Reform Bill, succeeded as Prime Minister by Lord Derby.
Laying of transatlantic telegraph cable completed.

Dostoevsky's *Crime and Punishment* published.
Alfred Nobel makes dynamite.

1867
Second Reform Bill passed in Britain.
Russia sells Alaska to the US.

Walter Bagehot's *The English Constitution* published.

Michael Faraday dies, aged 76.

1868
Benjamin Disraeli Prime Minister; resigns the same year and succeeded by William Gladstone.
Ulysses S. Grant elected 18th US President.

Gioacchino Rossini dies, aged 76.
1869
Suez Canal opened by Empress Eugénie of France.

Holborn Viaduct and Blackfriars Bridge completed.
Leo Tolstoy completes *War and Peace*.

Hector Berlioz dies, aged 66.
1870
Franco-Prussian War begins.

Third Republic proclaimed in Paris.
Dr Barnardo opens the first of his homes for destitute children, in Stepney, east London.

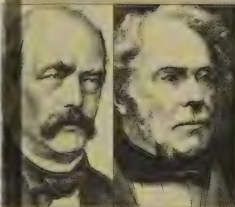
1871
France signs armistice, Alsace-Lorraine ceded to Germany.
Tuesdays Union Act legalises labour unions in Britain.



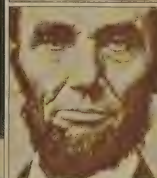
The Metropolitan Railway, London's first underground line, opened to the public in 1863. Here, an inspection train approaches Portland Road station.



Attack on a prison van in Manchester and rescue of Fenian leaders in 1867. The Irish revolutionary Fenian Brotherhood provoked uprisings in London and Manchester.



Bismarck, left, became Prussian leader 1862. Lord Palmerston, right, died 1865.



Abraham Lincoln, left, assassinated by a secessionist fanatic during a visit to the theatre in 1865.



Edward Prince of Wales and Alexandra of Denmark, left, in 1863. The Prince opened the Royal Albert Hall in 1871.



Stanley met Livingstone, who was seeking the source of the Nile, in 1871.

Pictorial record of the decades continues on page 54 ➤

Good work—good whisky



JOHNNIE WALKER

Born 1820—still going strong

THE ILLUSTRATED LONDON NEWS



No. 1.]

FOR THE WEEK ENDING SATURDAY, MAY 14, 1842.

[SIXPENCE.]

THE STORY OF THE ILN

BY JAMES BISHOP

Pictorial journalism began with *The Illustrated London News*, and thus has a precise date of birth—May 14, 1842. The publication of the *ILN*'s first issue on that day marked a revolution in the gathering and presentation of news and events. It also offered new opportunities for a population that was still largely illiterate but keen to be better informed.

In retrospect it seems surprising that it took so long for regular pictorial reporting to begin—longer than to invent the vacuum cleaner, the steam railway engine and even the internal combustion engine. Woodcuts had been used for illustration in this country since the 15th century, and the technique of wood-engraving, using the cross-grain of boxwood, was perfected by Thomas Bewick in the 18th. But until 1842 illustrations were used only occasionally by newspapers and periodicals, usually for state events or sensational murders. The inspiration to change this came from a newsagent and entrepreneur, Herbert Ingram, and money to support his venture came from a best-selling laxative.

Ingram was born in Boston, Lincolnshire, in 1811. Educated at Laughton's Free School and Boston Public School, he left at the age of 14 to be apprenticed to Joseph Clarke, a local printer. Six years later Ingram went to London to work for a short time as a journeyman printer before moving to Nottingham, where he set up as a newsagent, printer and bookseller in partnership with his brother-in-law, Nathaniel Cooke. It proved hard work and the business did not really take off until they bought the recipe of an aperient, which

they marketed as Parr's Life Pills. Perhaps because of the inadequacies of the Victorian diet the pills were in huge demand.

Ingram used the profits to develop his publishing plans. At his bookshop counter he had observed that his customers bought more copies of the *Weekly Chronicle* and other papers when they included illustrations, and that there was always more demand for those which also carried news from London. He therefore set out for the capital with the title of a weekly newspaper already in mind. He appointed as his first editor Frederick William Naylor Bayley, a minor poet known as "Alphabet" or "Omnibus" Bayley (the first after his

string of initials, the second because he had formerly edited a periodical called *Omnibus*), with John Timbs, author of *Curiosities of London*, as his assistant.

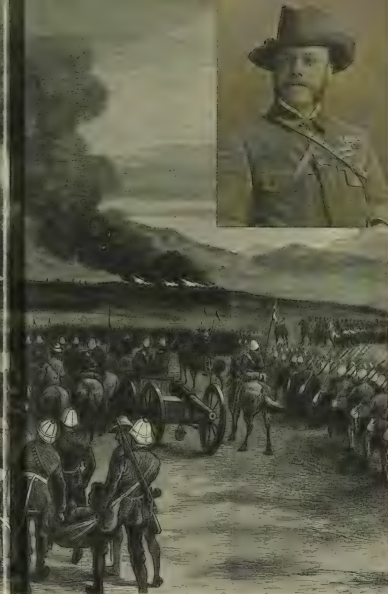
Ingram's next task was to find good artists and wood-engravers prepared to meet the erratic demands of the news and the relentless discipline of deadlines. The better artists and engravers were at first reluctant to be persuaded that an illustrated weekly was worthy of their professional talents, but Ingram was lucky enough to secure the services of the young John (later Sir John) Gilbert, already one of the leading draughtsmen of his day. His work distinguished the first issue and encouraged others to work for the new publication. Among them were



*Though this view of a conflagration in Hamburg, from the *ILN*'s first issue, was not quite what it seemed, it demonstrated the magazine's commitment to news stories.*



Above: Herbert Ingram, newsagent and entrepreneur, who founded *The Illustrated London News*. Right, an illustration from the Zulu War by Melton Prior (inset), one of the *ILN*'s team of courageous war artists. Far right, at busy times every one of the magazine's offices would be pressed into use as a studio to enable its artists to meet the deadlines.



well-known wood-engravers and artists such as W. J. Linton, Ebenezer Landells, Birket Foster, Harrison Weir and, later, Charles Keene, George Cruikshank and John Leech.

The first issue was launched in the week that the young Queen Victoria was holding her first masked ball at Buckingham Palace, and a good deal of space was taken up with coverage of that grand social event. John Gilbert contributed eight drawings, including that of the queen, who went as "the noble-hearted and tender Philippa, Queen of Edward III" dressed in a velvet skirt with "a surcoat of brocade, blue and gold, lined with miniver". She was escorted by Prince Albert as King Edward, wearing a scarlet cloak lined in ermine and manufactured, "like every other external part of the royal attire", in Spitalfields.

Just as the issue was going to press, news came to London of a disastrous fire in Hamburg. As no instant pictures were available the editor sent to the British Museum for a print of the city and set his artist-engravers to work on it, adding smoke, flames and onlookers—a dubious journalistic initiative that may have been accepted in the special circumstances of the time but which, as subsequent editors

have been at pains to point out, has not become common practice. Certainly it enabled Ingram to demonstrate with the very first issue that the *ILN* was intended to be newswy.

Priced at sixpence, with 16 pages, and 32 engravings, and carrying news and pictures on the front page at a time when other newspapers carried only advertisements, the *ILN* was a publishing revolution. The first issue sold 26,000 copies and within weeks the circulation had doubled. By the time of the Great Exhibition of 1851, when the *ILN* obtained and printed Joseph Paxton's designs for the Crystal Palace before Prince Albert had had a chance to see them, sales had risen to more than 130,000 copies a week.

In its second issue the *ILN* contrasted its account of the festivities at Court with the findings of the inquiry into the employment of children in the mines: "At this moment of festivity and enjoyment, when the youthful Sovereign of a mighty empire is happy in the possession of her people's love and her courtiers' adulation, we are reluctant to throw the gloom of reality over the bright and laughing influences of the hour. But we have a duty to perform—there is rational

enjoyment in the court; but there is irrational suffering in the mine. While the children of the Sovereign (as yet too young to be conscious of their elevated position) are tended with all the affection of parental, and all the servility of mercenary, love, the children of her subjects are, for want of legislative protection, deprived of even the semblance of either." The editorial added that the conditions reported were "so revolting to humanity—so utterly opposite to any idea we had hitherto entertained of the treatment to which human beings on this side of the Atlantic were subjected—that it is hardly possible to approach the subject with patience. . . . We, as a people, have been weighed in the scale and are found wanting."

By the summer of 1842 revolution seemed imminent as disorders broke out all over the country. Industrial slump brought wage reductions, unemployment and famine to the Midlands and the North. Riots erupted in London, sweeping away, as the *ILN* reported, "the barriers of citizenship and order". Troops and artillery were used to put down the uprising, but the conscience of the middle classes, which the *ILN* accurately reflected, was alerted to the fact

that "millions are distressed in a paralyzing and most afflicted degree". The peaceful revolution that finally took the place of the threatened insurrection in Britain can be traced in the pages of the *ILN* during the next 100 years and more, as can be the changes wrought by scientific invention, exploration and by war.

In 1848 Omnibus Bayley left, to be replaced first by his assistant and then by Charles Mackay, a poet and musician as well as journalist. During Mackay's time the *ILN* had, at Ingram's suggestion, published a series of musical supplements, each containing an original song by Mackay with titles such as "England Over All", "There's a Land, a dear Land" and "Cheer, Boys! Cheer!".

But the *ILN* was also spreading its wings in other directions. Revolution in France in 1848 tested the paper's ability to cover dramatic events overseas, and its response was to dispatch Constantin Guys to Paris with instructions to send back sketches as fast as possible. Guys can thus fairly be described as the first war artist, one of a large and intrepid breed who worked for the *ILN* and other papers, often in extremely hazardous conditions and sometimes at the expense of their lives, to bring pictures of 19th-

century wars to the Englishman's breakfast table. Demand for the *ILN* greatly increased when its reports from Paris were published: the distribution manager in London was pelted with flour and rotten eggs on one occasion when supplies failed to meet demand.

Guys was one of six artists sent to the front when the Crimean War broke out in 1853. Engravings of photographs taken by the first war photographer, Roger Fenton, were also published, but because of the long exposure times required and because he was sent as a representative of the government, his pictures are less revealing than the lively sketches sent back by the *ILN*'s artists.

In the field, where speed was imperative, the artist would generally make no more than a rough sketch with accompanying notes designed to give the artist back in the office the information needed to produce a finished illustration for publication. When the sketch arrived in the office its main outlines were redrawn in reverse on small woodblocks, each measuring only about 3½ inches by 2 inches. The size was designed to allow several artists to work simultaneously on different parts of the picture. Each would work at the subject he was good at: one

on landscape, another on figures, a third on sky. A large drawing, which might spread across two pages of the *ILN*, would be composed of perhaps 40 blocks, which would have to be bolted together when the drawing was finished.

The *ILN*'s coverage of the war gave another boost to its sales, which had reached 200,000 before the end of 1855, strengthened further by the publication that Christmas of the first colour supplement. In the same year the abolition of the penny newspaper stamp duty stimulated a rapid increase in competition. Among the 168 newspapers launched within 12 months was *The Illustrated Times*, founded by Henry Vizetelly. Within four years Vizetelly had sold out his share in the publication to Ingram and subsequently became the *ILN*'s Paris correspondent.

In 1860, on holiday in Canada, both Ingram and his eldest son were drowned when a paddle-steamer on which they were travelling sank after a collision on Lake Michigan. Ingram's body was washed ashore and brought back to his home town of Boston, which he had represented as MP for many years, and there he was buried. A large statue was erected alongside the Stump.

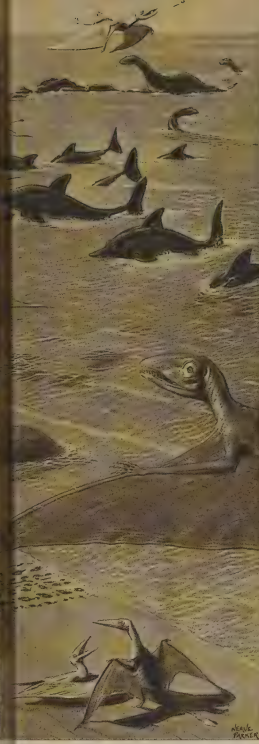


WHAT SUMMER
"HOLIDAY-MAKERS"
MILLIONS OF
YEARS AGO WOULD
HAVE FOUND ON
BRITISH SEASHORES:
DORSET FOSSILS
CLOTHED IN FLESH
AND BROUGHT
TO FANTASTIC LIFE.
DRAWN BY NEAVE PARKER.



Aside from his wildlife illustrations of the 1930s, Neave Parker painted prehistoric creatures for the *ILN* such as *Tyrannosaurus*, far left, and the selection shown above based on fossil finds.

Key: 1 *Scelidosaurus harrisi*; 2 *Megalosaurus*; 3 *Stegosaurus*; 4 *Pterodactylus*; 5 *Rhynchonella*; 6 *Stegosaurus*; 7 *Dimorphodon macronyx*; 8 *Ichthyosaurus*; 9 *Ophthalmodon*; 10 *Pterodactylus*; 11 *Archaeopteryx*; 12 *Amphilestes*.



Control of the *ILN* passed to his widow for 12 years until their two younger sons, William and Charles, were old enough to take over as joint managing directors.

The paper continued to flourish in the style set by its founder. The issue covering the marriage of the Prince of Wales in 1863 sold more than 300,000 copies, but it was the reporting of wars that continued to dominate the weekly coverage. Five artists represented the *ILN* during the Franco-Prussian War of 1870, including William Simpson and Jules Pelcoq; the latter was confined to Paris during the siege and had to send his drawings to London by balloon. When the second Ashanti War broke out in 1873 a new war artist, Melton Prior, joined the team, and remained to cover 24 campaigns for the paper until his death in 1910. Prior was at Isandhlwana in 1879 during the Zulu War, and was

one of the party who found the naked body of the Prince Imperial of France, the son of Napoleon III, who had volunteered with the British and was killed leading a reconnaissance party. Prior also covered the Sudan, reaching Khartoum with the Gordon Relief Expedition in 1885. Another *ILN* artist in the Sudan, Frederic Villiers, went on to cover the Boer War and to provide some illustrations from the front during the First World War, in which he served with the French Army. Yet another, Frank Vizeley (brother of Henry), followed Garibaldi's progress in Italy and also covered the American Civil War from both North and South.

The success of the *ILN* attracted not only artists but distinguished writers to its pages. Peter Cunningham, author of *Handbook of London*, contributed a regular feature, "Town and Table Talk on Literature and Art"; Shirley Brooks, who later became editor of *Punch*, wrote "Nothing in the Papers"; and George Augustus Sala supplied a typically flowery gossip column, "Echoes of the Week", for more than 25 years. Others who contributed to the *ILN* on occasion included Walter Besant, Robert Louis Stevenson, George Meredith, Thomas Hardy, J. M. Barrie, Arthur Conan Doyle and Rudyard Kipling. G. K. Chesterton wrote "Our Notebook" for 31 years and was succeeded, for more than 40 years, by Arthur Bryant. In more recent times writers have included Richard Adams, Kingsley Amis, John Arlott, Rachel Billington, Robert Blake, Malcolm Bradbury, Arthur Marshall, Bel Mooney, Patrick Moore, Jan Morris, John Julius Norwich, Alan Sillitoe and J.C. Trevelin.

In 1900 Bruce Ingram, grandson of the founder, took over the editorship, a post he held for 63 years—a record in British journalism that is unlikely to be broken. He faced a critical time, for the *ILN*'s unique position had already begun to be eroded. Photographs were replacing drawings, and the development of half-tone photo-engraving opened the way for the popular daily picture-paper. The first, the *Daily Graphic*, started in 1890, and it was followed in 1896 by the *Daily Mail*, which had an almost instant circulation of 400,000 copies. Though the *ILN* and other weeklies could still excel in their coverage of big events and special occasions, they could not compete with the speed and frequency of the dailies.

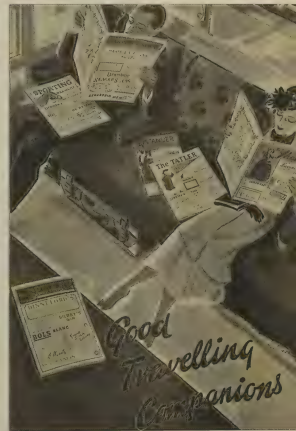
The two world wars and other dramatic events of the 20th century provided plenty of material. In both conflicts the *ILN* continued to use war artists as well as photographers. Today the work of these artists—Fortunino Matania,

Bryan de Graineau, Montague Dawson, Terence Gunter, G. E. Turner and many others—is highly prized and much sought after in the salerooms.

After the Second World War the continued growth of the popular press, with its emphasis on pictures, the development of colour supplements in the high-circulation Sunday newspapers, and above all the advent of television, dramatically changed the outlook for pictorial news magazines. Many, including *Picture Post*, *The Sphere*, *The Sketch*, *The Graphic*, *The Bystander* and *The Illustrated Sporting and Dramatic News*, were forced to close down. The *ILN* survived, but at times only by the skin of its teeth.

Conscious of the need for support, Ingram sold a controlling interest in *The Illustrated London News* to Sir John Ellerman, of the shipping line. The new owner was something of a recluse so far as the *ILN* was concerned, for he visited the office only once and met Ingram (who was knighted in 1950 and who remained editor until his death in 1963) only twice. In 1961 Ellerman sold his shares and the *ILN* to Roy Thomson (later Lord Thomson of Fleet), together with the rest of what was then Illustrated Newspapers Ltd. When Bruce Ingram died in 1963

The *ILN* was flagship of a group that included *The Bystander*, *The Sphere*, *The Teller*, *The Sketch*, and *The Illustrated Sporting and Dramatic News*.





the editorship passed to his cousin, Hugh Ingram, but when he relinquished it in 1964 the last Ingram family link with the *ILN* was severed.

In 1971 the *ILN*, faced with falling circulation and advertisement revenue that would hardly have troubled an abacus, switched from weekly to monthly publication. It was a traumatic change for a magazine with such a long tradition (nearly 7,000 issues since 1842), but the need for weekly coverage had clearly been eroded by the communications revolution. What seemed now to be needed, as the *ILN* suggested at the time, was not speed so much as time, "time to sort out the significant from the vast amount of trivia among the thousands of so-called news events that crowd upon us hour by hour and day by day".

The new selective formula worked: circulation rose by more than 50 per cent, and with it came substantial increases in advertising. By 1977, when the *ILN* was first to hit the streets with full pictorial coverage of Queen Elizabeth II's silver jubilee parade, the magazine seemed to have fashioned a style that attracted a loyal following large enough to keep the publication profitable in its new monthly frequency (actually 13 issues a year, including the Christmas Number).

The three basic editorial elements were a pictorial review of significant world events, a major cover article and

*With a change to monthly publication, the *ILN* concentrated on pictorial review of events, and introduced innovative new features.*

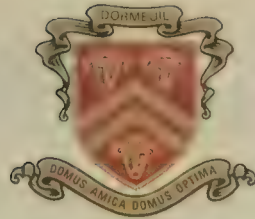
other supporting features, and a guide to the best in entertainment and other happenings in and around London during the coming months. A cover feature that generated much interest surveyed the world's best buildings, won by Durham Cathedral (TV-am showed the sun rising over the cathedral on the morning of the *ILN*'s publication day instead of its usual logo). The Duke of Edinburgh was one of those who took part—he chose the Taj Mahal (which was the runner-up).

In 1985 the Thomson Organisation decided to abandon consumer publishing and sold the *ILN* to James Sherwood, under whose proprietorship the quality of the editorial coverage and of the paper and printing was immediately improved. A 14th number (the annual Royal Issue) was introduced and new features developed, along the lines of those identifying seven wonders of the modern world and inviting readers and well-known people to nominate buildings they would like to knock down (the most popular choice for instant destruction being the South Bank complex—notably the Shell building, Hayward

Gallery and the National Theatre), which were widely copied and imitated elsewhere. But other publications were proliferating. New daily and Sunday newspapers were launched in the 1980s after Rupert Murdoch successfully challenged the print unions, and a host of new magazines packed newsagents' shelves.

The *ILN* was having difficulty in maintaining circulation and advertisement revenue, and it was decided to make a determined effort to acquire a new, younger readership. Editorial content became more controversial and irreverent, epitomised by the cover feature "Why is London So Damned Dull?" and the "Sacred Cow" series, which rubbished a number of respected institutions. Unfortunately the experiment failed. Loyal readers deserted before new ones came on board, losses accumulated and at the start of 1989 the publication was put into a period of intensive care. Frequency was reduced to six issues a year.

This life-support system has maintained the high quality of the *ILN* through two years of recession, but further development will clearly be required soon to enhance the *ILN*'s particular virtues as a pictorial magazine concerned with the quality of life in all its aspects. Plans for such development are under review, and we hope not to have to take a further dose of Parr's Life Pills to secure our future □



1842

DORMEUIL

1992



150 Years of Quality and Elegance

1992:DORMEUIL



celebrates 150 years of success

Few would argue that the world at large has undergone some dramatic changes and seen some far-reaching events in the past 150 years. For the "men of cloth" however in their world of textiles, little has changed beyond the technology they employ; craft tailors still ply their trade, gentlemen still seek luxury fabrics and Dormeuil continue to supply them both.

To mark their 150th Anniversary, Dormeuil are staging an exhibition of cloth and the art of tailoring, with a retrospective look at mens clothing and the influences brought to bear on it since their foundation in 1842.

During this period, mens clothing or "fashion" has experienced some amazing metamorphoses to emerge, as it stands today, with the emphasis strongly on traditional classic English style; a look which is emulated and adopted by most countries in the Western world.

The economies of the Second World War, for instance, with the introduction of rationing and

clothing coupons saw the exit of such wasteful extravagancies as "turn-ups" and the arrival of the plain "pleatless" trouser front. The traditional waistcoated three-piece suit was also a casualty of war when it was shouldered to one side in preference to the more economical two-piece.

Gone too, thanks to modern technology, are the heavy worsteds once considered essential for keeping out nature's more inhospitable elements.

The fabrics of the 90s can give warmth and durability in lighter, finer cloths, woven in a host of attractive patterns and colourways.

Of course when Jules Dormeuil and his brothers launched their company "Dormeuil Frères" all those years ago, they were pioneering spirits of a new age of enterprise and innovation fostered by Britain's industrial era which swept through Europe in the mid 1800s.

This was to be a halcyon period of productivity for the merchants of cloth and the clothing trade in general. Gentlemen on both sides of the Channel revelled in the luxurious fabrics supplied

by the House of Dormeuil, which was by now firmly established in London and Paris. It was a time when gentlemen enjoyed a totally hedonistic lifestyle, where sport and leisure were paramount and the world of commerce unknown. The codes of dress subsequently introduced to support the myriad of social activities were strict and inflexible, necessitating an exhaustive wardrobe, coupled with the unrelenting services of one's tailor.

It was a lifestyle which was not to survive the rigours of the First World War.



1842

DORMEUIL

PARIS · LONDON



Dormeuil Style 1911-1926



Dormeuil, 35 Sackville Street, London, W1

When the austerity of the war years finally gave way to the "Roaring 20s", it was obvious that the dawn of a new era had arrived. In response to rapidly changing lifestyles, Gieves & Hawkes introduced the first range of men's ready-to-wear clothing into their No. 1 Savile Row store in 1922. A step which visibly shook the hallowed precincts of this mecca of craft tailoring and which followed hot upon the heels

acknowledged arbiter of style. His interest in men's fashion was to have a determining effect on the development of everyday dress and the fame of Savile Row.

One experience, however, remains untouched by the ravages of time; the commissioning of a bespoke suit. For sheer self-indulgence and self-expression, there is little to equal the pleasure of handling a bunch of luxury cloths, whose cashmeres, mohairs and fine pure wools have been woven into intricate patterns in soft rich colours. To watch this fabric, through a process of fit-

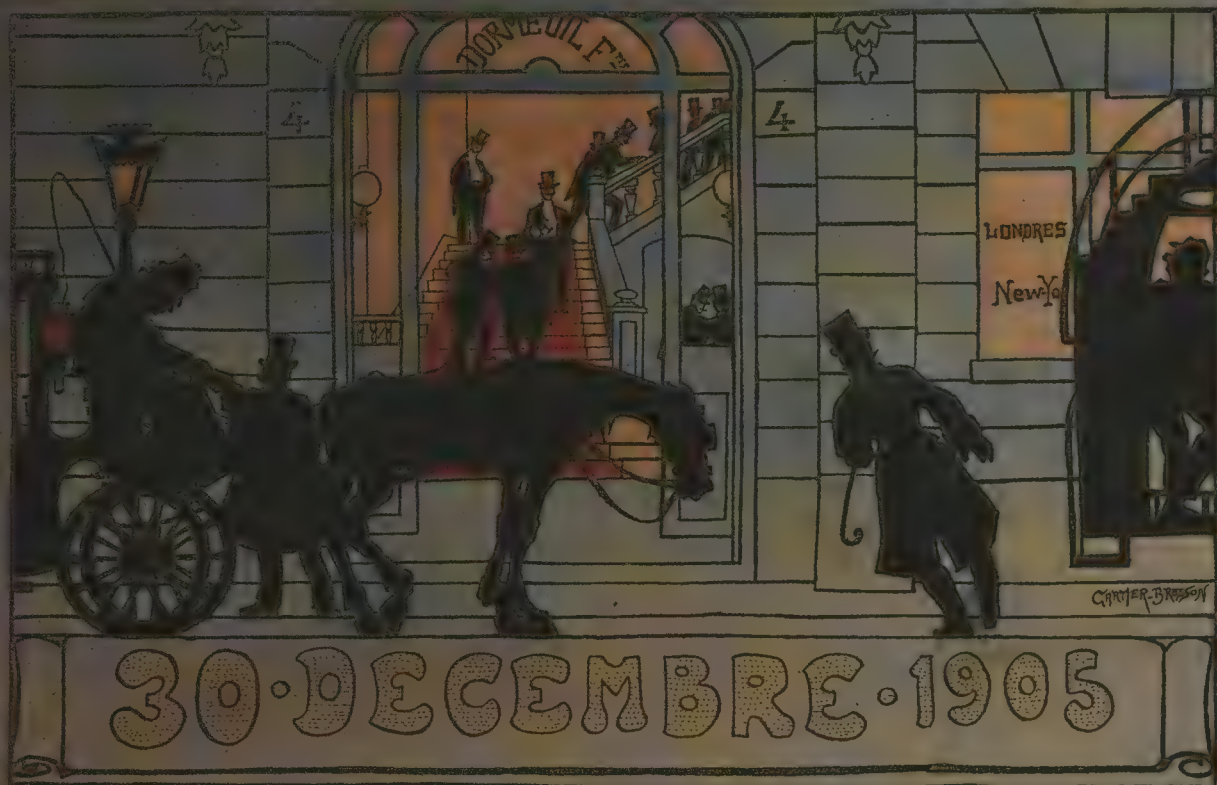
ings, emerge into a garment which has been styled to meet your every personal whim or foible, is an experience which rivals the car fanatic's custom-built vehicle.

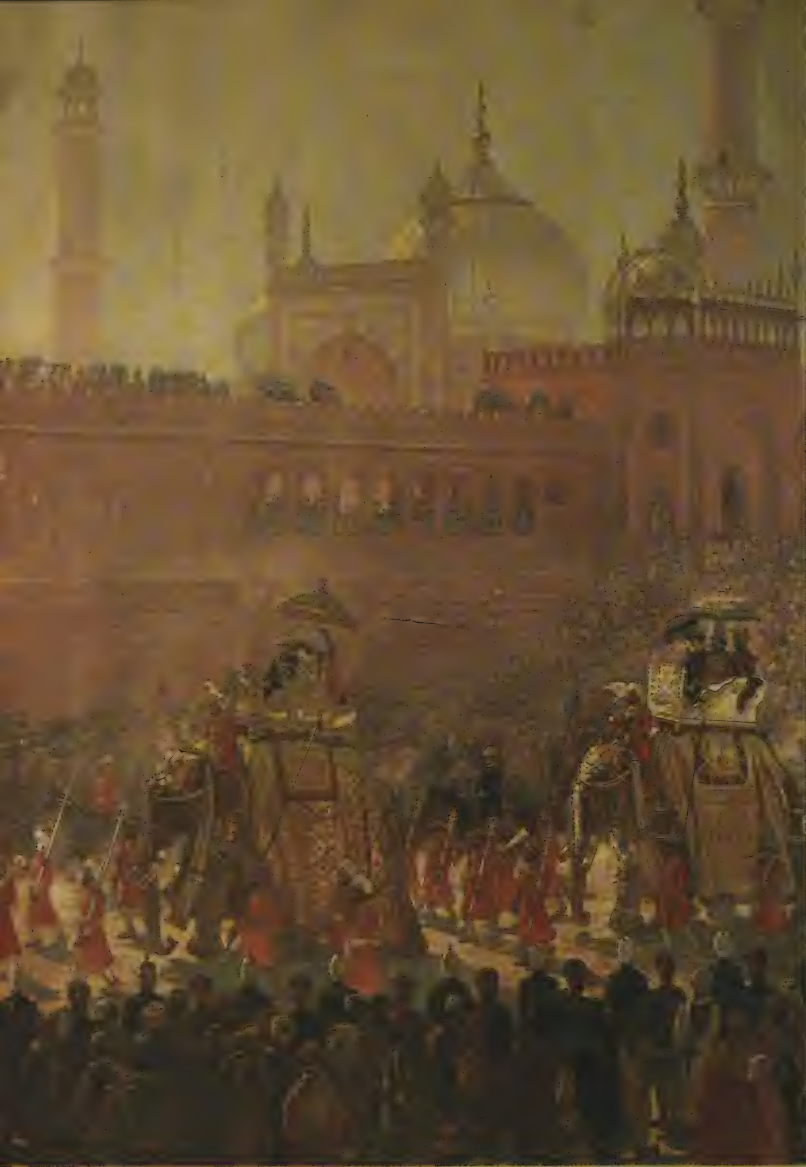
One of the greatest influences on mens clothing this century is unquestionably that of Edward VIII, the late Duke of Windsor. The "Windsor knot" for ties and the ever popular "Prince of Wales check" are only some of the legacies of this

No. 1 Savile Row, London, W1



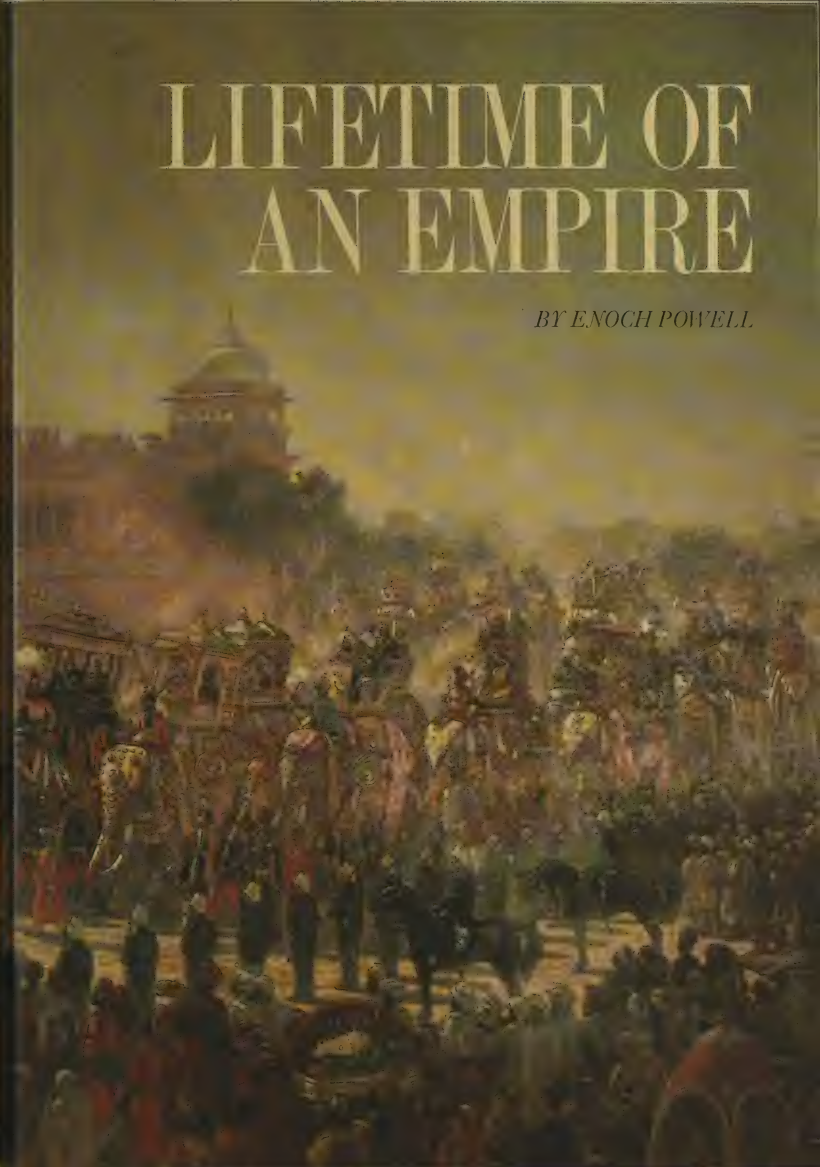
"Dormeuil, 150 Years of Success" Exhibition of cloth and the craft of Savile Row will be available for viewing at Gieves & Hawkes, No. 1 Savile Row from 11th - 23rd May; Monday to Saturday, 9.00am - 5.30pm. Entrance free.





LIFETIME OF AN EMPIRE

BY ENOCH POWELL



T

here is something majestic, verging upon divinity, about the sesquicentenary of a periodical within whose lifetime empires and dynasties have arisen, flourished and vanished again.

To an observer in his 80th year a century can seem a handy little unit of time to play around with. "Here sit I," says the octogenarian, "and remember rationing and the impact of conscription in the First World War. What is to prevent me from soliloquising on the changes of a century and a half in my country?" A nagging doubt lurks behind such confidence: "But *are* you the same person? Every molecule in your body has been replaced and replaced again. You have been aware of events which will bulk large in future histories of the world, let alone of Britain; but have you not in some fashion had to come to terms with them? How dare you say you are the same person as the schoolboy who walked 6 miles to school in the General Strike of 1926 or the raw recruit who put on an infantry uniform in 1939? Bah, you cannot be the same person; you have changed too and in ways you cannot identify. Yet you intend to pontificate on the changes in Britain as a political entity—scrap that, let's just say instead 'as a nation'—between 1842 and 1992?"

An answer does exist for the old gentleman to give, and a good one too. "I can remember," he says, "therefore I must be the same person." It is the identical answer which makes Britain in 1992 the same nation as in 1842: it can remember. Or it thinks it can remember. But that is what we mean by remembering—not a scientific procedure in a controlled environment, but the arranging and re-arranging and re-arranging again of the ever-changing contents of our mind.

So I offer my picture—*my* picture, be it noted, and my picture *now*—of a century and a half in a nation's life.

Every landscape has a pattern which the painter sees, or rather puts there. The dominant, towering feature of the pattern which I see in 1842-1992 is the British Empire. It was short-lived enough to fit comfortably into those 150 years. In 1842 Disraeli had not yet complained: "These wretched colonies are a millstone round our neck, and will all be independent one day." In 1892 Joseph

Chamberlain was still feeling his way into alliance with the Conservative Party and nurturing, on the rebound from Irish Home Rule, those dreams of a world-wide Imperial Confederation, with its parliament at Westminster, with which he was to dazzle and delude not indeed the statesmen of the "wretched colonies" but his new-found political allies and his fellow countrymen.

That Empire from which derived Empire Day and the Wembley Exhibition, that Empire after whose safety and well-being King George V inquired anxiously on his deathbed, was stamped "Made in Birmingham". None the less for that, its centre of gravity was India. It revolved around an axis of which the poles were London and Calcutta. It was from India that British influence and forces penetrated eastwards to China and the Pacific and westwards to the Persian Gulf and a Middle East still bestridden by the Ottomans. It was India which made 19th-century Britain a great power, capable of looking in the face the military empires of Europe and that new military and economic power that was forged in the American Civil War.

It is impossible to exaggerate how much the obsession—no milder term is appropriate—with India permeated Britain's view of itself and of the world. The British armed forces were organised and assessed with a view to holding India, supplying, replacing and reinforcing the British garrison there. In the service, ultimately, of the seemingly all-important maintenance of communication with India and the Indian Ocean, British policy towards the adjacent European continent and the continent of Africa was orientated away from that natural to a group of offshore Atlantic islands. The consequences of that orientation were to survive the end of the Indian Empire. Indeed, they continue powerfully to influence contemporary British behaviour.

Wherever the tenuous line of communication between Britain and India ran, it was held to demand that British influence and power should be paramount. It was the significance of the Cape of Good Hope, around which India continued to be reached from the days of Vasco da Gama, that brought Britain into its still inextricable involvement with South Africa and, through South Africa, with the African continent as a whole as European penetration of the continent spread. Britain's African wars, culminating in the Boer War (1899-1902), were fought basically because of India. It was the Indian sub-continent that created the supposed necessity for an African continent throughout which Britain would preponderate, and went

far to determine her relationships with Portugal, Belgium, France and an increasingly acquisitive Germany.

This Indo-generated motivation was enormously heightened by the Mediterranean and Middle Eastern links on the route to India. They were already a dominant concern long before the Suez Canal was projected, let alone dug; and



The Empire of Enoch Powell's childhood, above, withered away during his political career, right, and yet, he warns, the consequences of the British obsession with India, preceding pages, remain.

they altered for Britain the political and military map of Europe. Preservation of the Turkish empire against a breakup which would endanger those links was worth the price of confrontation with France over Egypt and Central Africa, a confrontation which more than once hardly stopped short of open war.

More fateful still was the effect upon Britain's perception of Russia. Russia not only threatened to demolish the rickety caliphate of Constantinople, but its advance into southern and south-western Asia seemed to level a direct threat at the Indian Empire itself. John Bright's famous outcry, as the costs and casualties of the Crimean War to preserve Turkey from Russia mounted, was "Perish India!"

Down to the 1930s, and even to the present day, Britain's vision of Russia as a potential enemy is the deeply ingrained result of an Indo-centric world view. It was destined to delay and inhibit that realignment with France and Russia which might have aborted German military ambitions in 1914 and again in the late 1930s. The ghost of the Britain which once went by the overland route to India



*'BUT ARE YOU THE SAME PERSON?
EVERY MOLECULE IN YOUR BODY HAS BEEN
REPLACED AND REPLACED AGAIN.'*

A BRITAIN NO LONGER GREAT WENT IN SEARCH OF SOMETHING BIG ON WHICH IT COULD CLING.'

haunts the Mediterranean and the Middle East to this day, inverting the natural logic of the defence of the Atlantic homeland, a logic which was masked though not cancelled by that Russian Revolution of 1917, now in process of attempting to undo itself before our astonished eyes.

The reverberations of India were material as well as psychological. Before oil fuel and before aviation, the Indo-British world empire had to be ringed with positions where coaling stations were located. The Royal Navy became ubiquitous, and the routes to India were kept open because those positions, with any necessary hinterland, were in British hands. The warships sent to catch and destroy Admiral Graf von Spee, which he sighted at Port Stanley in 1914, were busy coaling. It was symbolical. Coal-fired marine engines had combined with the possession of India to create the empire of Kipling's 1897 "Recessional", the empire on which the sun never set. When I took the Imperial Airways flying-boat service out to Sydney in 1938, across the Mediterranean, down the Gulf and across India to Singapore, there were few landing stages where the Union Jack did not still fly.

This self-perception of the British nation as the centre of a world empire laid it wide open to a delusion—to the delusion of size, the delusion of being big and *therefore* great. With the collapse of the basis of that delusion after 1945 the British people in the last third of the 1842-1992 time span have been engaged in endeavouring to cope. It is an endeavour in which they are still locked; and some of the traces of their trauma may well be indelible.

Like the Soviet Union once the match of democracy was applied to the touch-

paper of Communism, the British Empire dissolved in the 20 years after 1945 into self-governing, self-asserting units. "We are," they declared, "free and therefore foreign, not belonging to you any more nor owing to the name of British." "But this is terrible," exclaimed the British; "we shall no longer be great then! What shall we do? Let's pretend that nothing has happened." So they performed an unprecedented operation upon themselves. They passed a law which said that when a part of the Empire became independent, even became an independent republic, that should make no difference: its people would still be British as far as the United Kingdom was concerned. It was the sole reality with which Britain had the power to endow its blatant and delusory claim that the British Empire survived in a new, transfigured form.

Reality speedily took its revenge. The combination of air travel with roaring inflation in the United Kingdom precipitated an influx into Britain from the former empire, Caribbean, Asian and African. So massive was it that the resultant alteration in the population of whole cities and areas now would strike an earlier generation returning from the grave as the most visible change. Belatedly and reluctantly, the law of nationality was amended and the tap was turned off in 1962, but not before there had been created in Britain a so-called ethnic minority of which the age structure guarantees that it will continue to grow indefinitely beyond the present estimated fraction of 5 or 6 per cent.

This population change was the most

Taking over from the steamships in the late 1930s, Short Empire Flying Boats connected the mother country with her far-flung outposts.



visible but not the sole effect of the nervous breakdown which the sense of lost Empire produced. A Britain no longer great because no longer big went in search of something big onto which, limpet-like, it could cling. After 1945, and still more after the Suez catastrophe of 1956, the old ruling principle of British policy "keep the route to India open" was replaced by a new one: "keep close to the United States". This itself was paradoxical; for Britain's most dramatic military experience in the whole century and a half came with the Battle of Britain in 1940, when the military master of Europe decided, as Napoleon had done before, that it was impracticable to invade and conquer England, thus refuting the very axiom on which the carnage of 1914-18 had been justified, namely, that hostile occupation of France and the Low Countries is mortal to Britain. Notwithstanding this demonstration of their insular invulnerability, the British decided after 1945 that for their protection they must be committed heart and soul to alliance with America.

It was a reversal of world outlook and self-perception which issued in another reversal more astonishing still. The United States feared above all other dangers the conquest of Western Europe by the Soviet Union. To face this threat, of which Britain obediently accepted the existence, the USA sought amalgamation of the individual states of Western Europe into a single bloc upon which reliance could be placed and nuclear protection could be based. The contribution to that purpose which America exacted from Britain was a political revolution more profound than those of the 17th century. The House of Commons in 1972 threw away the right to be the sole taxing, law-making and policy-approving institution in the realm.

I must record that the electorate, whose enlargement into universal franchise had been the theme of British politics after 1830, observed this abnegation and tolerated it with barely concealed boredom. So have we failed to beget "the sons our fathers got", sons of the men who defended their island and its unsustainable Empire on the waters off Trafalgar, in the jungles of Burma, in the skies above Sussex and Surrey? The octogenarian does not know, though he does know—and recent events in Eastern Europe have reinforced his knowledge—that no oppression is indefinitely endurable, no trend unstoppable, no surrender irretrievable when a nation stirs. At the end of a century and a half doubt whispers: "But *will* it stir? Is there still a nation here?" The octogenarian can only shiver in that cold isolation which each departing generation inhabits □

ONE LOOK TELLS YOU IT'S THE DAKS ORIGINAL FROM THE 1930 S



The authentic DAKS Blazer.

Another timeless Original from
the DAKS Collection for men
and women, available again
at DAKS Simpson Piccadilly,
DAKS Sloane Street and
stockists nationwide.

For details of your nearest
stockist please call us on
071 439 8781 ext 237.

DAKS
ORIGINALS

A CHOICE OF FUTURES

BY ARTHUR C. CLARKE

*FUTURE OF DESIRE OR FUTURE OF FETE?
THE AUTHOR STEPS BACK AND CASTS A
CONTEMPORARY EYE OVER INVENTIONS OF
VICTORIAN TIMES BEFORE SETTING OUT HIS
PREDICTIONS FOR THE COMING CENTURY*

MAVERICK GENIUS CHARLES
BABBAGE, RIGHT, WHO FAILED TO WIN
SUPPORT FOR HIS MECHANICAL
CALCULATING MACHINE, ALONGSIDE
A MORE PROMISING INVENTION,
THE ELECTRIC TELEGRAPH. IN 1992
MICROCHIPS MAKE COMPUTERS
WORK FASTER THAN BABBAGE DREAMED
WITH A SINGLE GEAR.
MAY ONE DAY DOUBT THE CONTENTS OF
EVERY BOOK EVER WRITTEN.

PHOTOGRAPHS BY MICHAEL FREEMAN



The most brilliant attempt at scientific prediction ever made, J. D. Bernal's 1929 essay *The World, the Flesh and the Devil*, opens with this challenging statement: "There are two futures, the future of desire and the future of fate, and man's reason has never learned to separate them." The "future of desire", of course, is what we would like to happen; it is the basis of most Utopian speculations and of all human hopes. The real future, when it finally arrives, seldom conforms to our wishes. But it is not wholly beyond our control; perhaps the true measure of a civilisation is the command it has over its own destiny.

The only useful technique ever devised for glimpsing the future is extrapolation—going well back into the past and then taking a running jump. It is a highly unreliable method but nothing else is available. So let's try it out.

The date is 1842—young Queen Victoria has been on the throne almost five years—and the editor of a new magazine has just asked me to forecast the wonders I expect in the next century and a half. As a starting-point, what sort of technology would I see around me in 1842, and how might I expect it to develop? The great age of steam has dawned; for the first time mankind can generate large amounts of energy without relying on the natural resources of wind and water. Huge and impressive machines are pumping out mines and powering factories; even more important, they are starting a revolution in transport. A network of railway lines is expanding over the world, and great bridges of the new construction material, iron, are being built to carry them. The supreme exemplar of this transformation is a man whose virtues I would certainly extol—Isambard Kingdom Brunel.

Indeed, at this very moment Brunel is supervising the construction of the first iron-hulled, screw-propelled steamship, the *Great Britain*, herald of a new breed that is to sweep the windjammers from the oceans of the world.

And there is another revolution under way, involving a more subtle force—electricity. I would certainly mention the fact that the electric telegraph is spreading alongside the new railways, which indeed could not operate efficiently without it. I wonder what—if anything—I would have said about the intriguing, but not really very impressive, experiments of Michael Faraday, who for the past decade has been playing with magnets and coils of wire, and has even contrived an amusing toy, which might be called an "electric motor". And I would probably poke fun at the maverick genius Charles Babbage who has spent

a fortune trying to build a mechanical calculating machine out of cams, rods, levers and gearwheels. Although portions of it have worked, the impractical project has now been abandoned.

I would certainly mention one astonishing invention that has just burst upon an incredulous world. A Frenchman, Louis Daguerre, has succeeded in capturing visual images by a technique soon to be christened "photography". This is such an amazing feat that some people have flatly refused to believe it. Indeed, one German writer has declared that this French claim is an absurd lie because God would not permit such a feat and if it was possible, German science would have done it first.

Yes, a lot is happening in 1842, so what further developments might I expect in the next century and a half? I would certainly predict a vast expansion in rail transportation, both for goods and passengers. But I would ridicule the idea of *personal* powered vehicles—unless, perhaps, aristocrats used them for travelling around their estates. Such "steam carriages" would be expensive, noisy and difficult to maintain. And—the most fundamental objection of all—there are no roads on which they could operate.

The steam-driven iron ship? Yes, that certainly has a great future, and will have a major impact on world trade. It might even give new impetus to the old idea of a canal linking the Mediterranean and the Gulf of Suez. The electric telegraph? That also shows enormous promise, and soon most cities of the civilised world will be linked together so that the governments, businesses and—above all—newspapers can have rapid communication. However, the great oceans will always be an impassable barrier: Europe and America can never hope to communicate more swiftly than by the fastest steamships. But as they can already accomplish the crossing in a couple of weeks, who needs anything better?

I wonder what I would have said about the conquest of the air. After all, balloons have been around for 60 years, and there have been attempts to make

AN AERIAL STEAM CARRIAGE
WAS ONE 1840s PROPOSAL FOR THE
CONQUEST OF THE AIR.

them move against the wind instead of merely drifting with it. Perhaps I would have fantasised about steam-powered skyships, but I doubt if heavier-than-air craft would have appeared on my future agenda.

The point I wish to make is that any extrapolation based on existing technology—or even reasonable extrapolations of it—will always be hopelessly short of reality. In 1842 I could never have anticipated how Faraday's experiments would lead to electric lighting and power distribution, transforming every aspect of human life. Although I would have been confident that "photography" would transform newspaper and magazine publishing, I would not have guessed that exposure times would

THE HAND OF QUEEN MARY,
THEN DUCHESS OF YORK. AN X-RAY
REPRODUCTION OF 1896.



drop from hours to minutes to seconds—and that Daguerre's still images would begin to move, creating a new art form and a new industry. Nor could I have guessed that before the end of the century men would be able to talk to each other over distances of many miles—and even capture sound on cylinders of wax.

The late Herman Kahn once coined the phrase "surprise-free futures", i.e. future scenarios based on present trends and foreseeable inventions. Yet even in the field of technology (and how much more that of politics) the real future is never surprise-free.

At the end of the 19th century the surprises started coming thick and fast. Röntgen's totally unexpected discovery of X-rays in 1895 showed that something existed that could pass through solid matter, as easily as light through glass. Physicians were given the miraculous power of being able to see into the human body—the greatest boon to mankind since the discovery of anaesthetics.

Yet even more significant, the discovery of X-rays led to the electron, to Becquerel's recognition of radioactivity, and to the revelation that ordinary matter was the storehouse of energies millions of times greater than those involved in the most violent of chemical reactions. Before the new century had reached midway, those energies would be released above the city whose name would be seared into the conscience of the world.

None of this could have been reasonably foreseen by the most imaginative prophet in 1842. Nor could he or she have guessed at the existence of electromagnetic waves, which would remove the last limitations of time and space, making it possible for all humanity to observe the same event—or for people to see each other face to face, wherever on Earth they might be in actuality.

There are few better proofs of the now often-cited Clarke's Third Law: "Any sufficiently advanced technology is indistinguishable from magic." But if a final one is needed, the microchip provides it. Every college student has access to a computer that is millions of times faster and more powerful than that dreamed of by Babbage (whose original concept was, ironically, only last year created with loving care by the craftsmen of London's Science Museum).

In contrast to those of the 19th century, the technologies of the 21st will depend on processes operating at speeds and scales utterly beyond direct human apprehension. The cheapest home computer performs millions of operations in a second. Soon it will operate at a rate of billions. A CD-ROM (compact disc/read-only memory) disc that you can

FORECASTS THAT ARE BASED ON EXISTING TECHNOLOGY WILL FALL SHORT OF REALITY.

hold in your hand may contain the contents of a medium-sized library. One day something no larger will be able to hold all the books that have ever been written.

Such miracles will come about because scientists are now able to manipulate single atoms, and are dreaming of a "nano-technology" that will build machines the size of bacteria. The ability to handle matter at the atomic level may supersede all existing methods of fabrication. What the photocopier has done for two-dimensional images, the "replicator" would do for solids. Any object, however complex, may be created from a single encoded pattern, operating on a suitable supply of raw materials. Today's CAD/CAM (computer-aided design and manufacturing) systems are the first step in this direction; at the end of the road will be a society that we might not recognise. The mythological Horn of Plenty will have become reality, and the curse of life-long toil which God laid upon Adam will finally have been lifted—for better or for worse.

Yet one day the replicator will seem no more amazing than the hi-fi and video equipment through which we can reproduce in our living-rooms the performance of 100 musicians, or of a single, long-dead virtuoso. How that would have astonished our ancestors. And the ability to recreate events from other times and places now points the way to something even more miraculous—"virtual (or artificial) reality".

Virtual reality has been developed as a by-product of the entertainment industries and military simulation systems, such as those used to train combat pilots. Today's artificial worlds are very crude, being limited by computer memories and processing speeds. To enter them one has to do something like an old-time diver's helmet, equipped with miniature television tubes generating stereo images. Even these current primitive systems can give their users a surprisingly realistic impression of walking through non-existent buildings, encountering mythical creatures, or visiting imaginary planets. In time the clumsy electronic interfaces may be bypassed, and all the sense-impressions needed to create these phantom realities may be fed directly into the brain.

Many science-fiction writers (starting with Aldous Huxley in *Brave New World*) have suggested that synthetic worlds of adventure and romance, surpassing anything yet achieved by Hollywood, may cause large segments of the population to

drop out from humdrum, everyday life. A cynic might like to update Marx and suggest that virtual reality may be the opium of the masses—many of whom will be unemployable in the automated world of the future. Today's image of television addicts with their remote-control handsets at the ready, may barely hint at the shape of things to come.

I hope that the exploration of imaginary spaces does not divert the human race from exploration of the real universe. We knew little more about the nature of the heavenly bodies in 1942 than we did in 1842, but the last 50 years have turned the many worlds of our solar system into new and exotic foreign lands. If the incentive and motivation are there—and this remains to be seen—the next century could see the development of technologies that could open up the solar system to every form of exploration and development, and make space travel no more expensive than jet transportation is on this planet today.

In 1962 I published *Profiles of the Future: An Inquiry into the Limits of the Possible*, which concluded with a "Chart of the Future". Readers were warned not to take it too seriously, but to regard it merely as an exercise in stretching their minds. I also added: "What has happened in the last 150 years should convince anyone that no present-day imagination can hope to look beyond the year 2100." My timetable stopped there but, as these extracts show, inaccuracies had appeared even by 1992:

1962-1970: Lunar landing; space lab
1970-1980: Planetary landings; personal radio
1980-1990: Fusion power; cyborgs
1990-2000: Artificial intelligence
2000-2010: Colonising planets; sea mining
2010-2020: Telesensory devices
2020-2030: Interstellar probes; nuclear catalysis
2030-2040: Space mining; contact with extraterrestrials
2040-2050: Transmutation; intelligent animals
2050-2060: Memory playback; suspended animation
2060-2070: Artificial life; the coding of artifacts
2070-2080: Near-light speeds; climate control
2080-2090: Machine intelligence exceeds man's
2090-2100: Matter transmitter; replicator; immortality; meeting with extraterrestrials. ▶

CLARKE'S THIRD LAW

'ANY SUFFICIENTLY ADVANCED TECHNOLOGY
IS INDISTINGUISHABLE FROM MAGIC.'



SCIENTISTS ARE DREAMING
OF GETTING TO GRIPS WITH 'NANO-
TECHNOLOGY'—THE FANTASTICALLY
SMALL (JUST THE SIZE OF BACTERIAL
CELLS) ALREADY THE CHEAPEST
HOME COMPUTER PERFORMING MILLIONS
OF OPERATIONS IN A SINGLE
SECOND. CLARKE, HOWEVER, IS CAUTIONED
AND WARNED BY THE HUBBLE OF THE
21ST CENTURY AND THAT ONE DAY THE
REPLACEMENT WILL BE THE STRONG
ARM OF THE PHOTOGRAPHIC EYE OR THE
TWO-DIMENSIONAL IMAGES.



THE HAZARDS OF PREDICTION:
SCRIVEN BOLTON'S ILLUSTRATION
FROM 1921 —A PERIOD WHEN
THE *ILLUSTRATED LITERARY NEWS* WAS THE SUPREME SHOWPLACE
FOR SPACE ART—SHOWS THE
MOON AS A PLACE OF VOLCANOES AND
FAST-GROWING VEGETATION.
THE MOON SURVEYS OF THE 1960s
DISPROVED THAT THEORY,
BUT THE ONE ENORMOUS UNKNOWN
IN SPACE—"WHERE IS
EVERYONE?"—REMAINS UNANSWERED.

Thirty years later I am not too embarrassed by this list. Planetary landings (and fly-bys) had indeed taken place by 1980, but despite the recent encouraging achievement of deuterium-tritium "burning" in the JET (Joint European Torus) laboratory, fusion power still seems at least 30 years away.

I would now position "Colonising planets", as opposed to short visits (Mars landing, 2020; Moons of Jupiter, 2040?) beyond 2050. On the other hand, I would bring "Artificial life"—at least at the single-celled level—much nearer the present.

What is uncertain now is whether the political and economic basis for large-scale interplanetary colonisation exists. Only the future can decide this, but sceptics who ask "Why return to the Moon?" should remember that the purchase of Alaska was bitterly opposed by most of the US Congress as being money wasted on a worthless mass of ice and snow. And a famous 18th-century explorer once reported back to his "mission control" in Whitehall: "I have now charted this continent so thoroughly that no one need ever go there again." We went back to

Australia; we shall return to the Moon.

Two items on my chart were random guesses, because there is no way one can predict when, if ever, they will occur. These are contact with extraterrestrials (ETs) and meeting with ETs. Such events, long a basic theme of science fiction, could make instantly obsolete all speculations about the future.

The "wild card"—that one enormous unknown in Space which could make all speculations about the future instantly obsolete—is the answer to the question: "Where is everyone?"

Ours is the first century in which man has been able to make serious plans to search for extraterrestrial intelligence, and we should not be discouraged by the fact that no trace has yet been discovered. (The UFO nonsense merely demonstrates how common *unintelligent* life-forms are on this planet.) The quest has barely begun, and our technologies are still undoubtedly very primitive. We think our great radio telescopes and sensitive detectors are highly sophisticated, but we may be like savages listening for jungle drums, while all around them superior technologies are carrying more thoughts than they could experience in a lifetime. Some scientists have argued, on philosophical grounds, that we are alone in the cosmos. If this were true it would be the most surprising discovery of all, confronting us with an awesome responsibility. We might be the sole heirs to the future.

In 1969, when the Apollo 11 astronauts returned to Earth, I was privileged to write the epilogue to their saga, *First on the Moon*. I ended it with these words: "Whether we shall be setting forth into a universe which is still unbearably empty, or one which is already full of life, is a riddle which the coming centuries will unfold. Those who described the first landing on the Moon as man's greatest adventure are right; but how great that adventure will really be we may not know for 1,000 years."

It is not merely an adventure of the body, but of the mind and spirit, and no one can say where it will end. We may discover that our place in the universe is humble indeed; we should not shrink from the knowledge if it turns out that we are far nearer the apes than the angels.

Even if this is true, a future of infinite promise lies ahead. We may yet have a splendid and inspiring role to play, on a stage wider and more marvellous than ever dreamed of by any poet or dramatist of the past. For it may be that the old astrologers had the truth exactly reversed when they believed that the stars controlled the destinies of men.

The time may come when men control the destinies of stars □

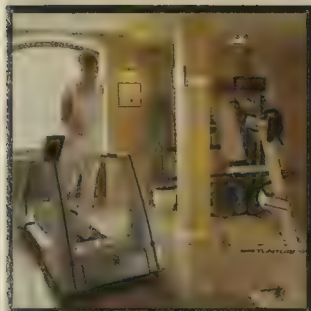
THE ILLUSTRIOUS LONDON NEIGHBOURS

Happy Birthday from The Savoy Group

The Illustrated London News was for many years The Savoy's near neighbour on the Strand. We admit to being a little younger. But we couldn't miss the opportunity to congratulate another London landmark, and to look into Past, Present and Future together.



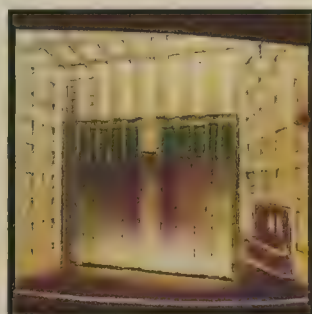
'The Raging Strand' was the epithet used to describe the busiest of the Capital's streets. The life of London flows along it. Perhaps that's why The Illustrated London News was first published here in 1842 at number 320. From then until 1936 the magazine lived at addresses up and down the 'raging Strand'. In 1889 the magazine found itself with a new neighbour when The Savoy was opened on the site of a former Royal Palace. Life on the Strand became even livelier. From then on guests, visitors and parties at The Savoy have been as much a part of London life itself as The Illustrated London News.



On present form, we're both in great shape, as stylish as ever and with a lot to celebrate. In the past 5 years £16 million has been spent on renovation at The Savoy. Our restaurants entertain even more of Society at Claridge's, The Connaught and The Berkeley, all part of The Savoy Group. When people in The News dine in Brompton Road they enjoy our famed St. Quentin; in Paris The Lancaster and in the glorious Cotswolds there's peace to be found at our country inn, The Lygon Arms.



What of the future? Will there be hotels in Space? If so, then, they'll be looking up (so to speak) to our traditions. Will we be dining on food pills? If we must. But we'll serve them in our particular style. Will there be elegance, luxury, a place for important meetings and very special occasions? Somewhere, in fact, just like The Savoy? We're planning for the future now, beginning with the total reconstruction of The Savoy Theatre and the creation of a brand new Fitness Gallery to open in 1993. With a view to our shared environment, we've started an Award-winning recycling scheme. And looking ahead we certainly can't imagine life without The Savoy Group and The Illustrated London News. For at least another 150 years.



THE SAVOY GROUP OF HOTELS AND RESTAURANTS

For reservations and further details, telephone 071 872 8080

THE BERKELEY · CLARIDGE'S · THE CONNAUGHT · THE SAVOY · THE LYGON ARMS · THE LANCASTER (PARIS)



Mercedes-Benz would never describe the new S-class
as the best car in the world

"With a single numbing blow, Mercedes has shut down the opposition – completely. The 600SEL is the most accomplished car ever made, combining supercar performance

with standards of handling/ride, space, comfort and overall refinement that have no precedent in the big saloon sector."

COMPARATIVE TEST: AUTOCAR & MOTOR
(31 JULY 1991)

"On the subject of space and cockpit design, the new S-class once again sets the undisputed standard of all things in luxury motoring."

ROLF HARING: FAST LANE (MAY 1991)

"The new Mercedes S-class is without doubt the most competent luxury saloon in the world. It offers space in abundance. Its ride quality is unmatched. It can be equipped with every conceivable gadget. It is powerful, quick and yet relaxing to drive."

GEORG KACHER: CAR MAGAZINE
(APRIL 1991)

"[The new S-class] is without doubt the definitive luxury saloon of the early 1990s, and the benchmark by which all rivals will be judged over the next few years."

PETER DRON: FAST LANE (MAY 1991)

"When you're talking about the S-class, you can, in all honesty, call it the

They don't have to

computerised Thesaurus which just won't have enough superlatives in its memory bank."

JEREMY CLARKSON: PERFORMANCE CAR
(JUNE 1991)

"My overwhelming impression after driving five different S-class versions over 300 miles is one I'm still finding hard to accept... Gains in driving characteristics, comfort levels, seating, noise suppression, visibility and engine performance are enormous and lift the new S-class beyond its competition."

PETER ROBINSON: AUTOCAR & MOTOR
(3 APRIL 1991)

"With one king-hit, Mercedes-Benz have knocked the other makers in the 'Best Car In The World' stakes out of the ring by launching their new S-class, the first all-new big Merc since 1979. The advertising slogan Mercedes use – 'Engineered like no other car' – is one of the few applied to today's cars which is absolutely true"



STEVE CROPLEY: BUYING CARS (DECEMBER 1991)

For more information, please contact your local dealer. Or call 081-554 5000, or write to Dept. 140/15, PO Box 151, London E15 2HF.

1872-1881

1872
Ballot Act introduces secret ballot for elections in Britain.

1873
Construction of Severn Tunnel begins.
County cricket championship introduced in England.

Jules Verne's *Around the World in 80 Days* published.

1874
Disraeli Prime Minister.
Ashanti War in Gold Coast ends.
First Impressionist exhibition held in Paris.

1875
Public Health Act passed.
London's main sewers built.
Bizet's *Carmen* given first performance in Paris.

1876
Rutherford Hayes declared 19th US President by Electoral Commission after election dispute.

Alexander Graham Bell's telephone is patented.

Battle of Little Bighorn in US.
First complete performance of Wagner's *Der Ring des Nibelungen* at Bayreuth.

Mark Twain's *The Adventures of Tom Sawyer* published.

1877
Queen Victoria is proclaimed Empress of India.
Russia declares war on Turkey in support of Serbia.

Wimbledon Tennis Championships inaugurated.

1878
Treaty of Berlin hands administration of Cyprus to Britain.

Second Afghan War.
Pope Pius IX dies; Cardinal Count Pecci becomes Leo XIII.

1879
Irish Land League formed under Charles Stewart Parnell.

1880
Gladstone Prime Minister.
James Garfield elected 20th US President.

Royal Albert Docks opened in London.

George Eliot dies, aged 61.

1881
British troops defeated by Transvaal Boers at Majuba Hill.

Treaty of Pretoria recognises independent Transvaal.

President Garfield assassinated; succeeded by Chester Arthur.

St Gouhard Tunnel completed.

Total abolition of flogging in Army and Royal Navy.

Natural History Museum opens in South Kensington.

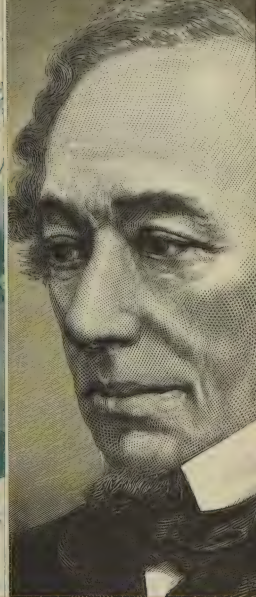
Dostoevsky dies, aged 60.



Left, Thomas Edison with a developed version of "his wonderful acoustic machine" wax-cylinder phonograph. The 1877 invention made him internationally famous.



Imperial pride was dented by a successful surprise attack by 20,000 Zulus at Isandlwana, above, on January 22-23, 1879. The Zulu War ended when King Cetewayo's forces were defeated by the British at Ulundi in July, 1879.



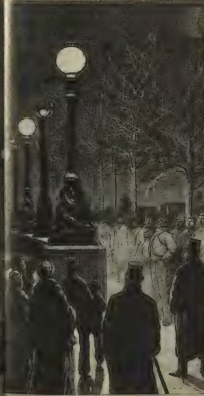
Benjamin Disraeli became Lord Beaconsfield in 1876, died 1881.



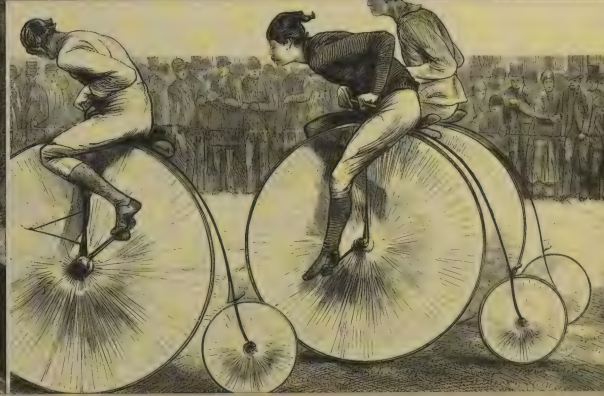
Below, Captain Matthew Webb, the first man to swim the English Channel, enjoying a coffee break before resuming his attempt in August, 1875.



Above, Sir Thomas Bouch's Tay Bridge was opened in May, 1870, but collapsed in gale on December 28, 1879, as a train was crossing; all 75 on board were killed.



Public street lighting was introduced to London in 1878, brightening the Thames Embankment.



Used for cricket since 1845, the Oval became the scene for the first Test match between England and Australia in September, 1880. It also hosted cycling events throughout the 1870s, following the introduction to England of bicycle races in 1871.

1882-1891

1882
Chief Secretary of Ireland, Lord Frederick Cavendish, assassinated in Phoenix Park, Dublin. Hague Convention agrees 3-mile limit for territorial waters. Charles Darwin dies, aged 73.

1883
Paul Kruger elected President of the Transvaal. The volcano Krakatoa erupts. R. L. Stevenson's *Treasure Island* published in book form. Karl Marx dies, aged 65. Edouard Manet dies, aged 50.

1884
Germans occupy South-West Africa. Congo State set up under Leopold II of Belgium. Grover Cleveland elected 22nd U.S. President. Sir Charles Parsons invents steam turbine.

Oxford English Dictionary begins publication. Ibsen's *The Wild Duck* performed.

1885
Gladstone's government falls, Lord Salisbury becomes Prime Minister. Louis Pasteur develops rabies vaccine. Victor Hugo dies, aged 83. Canadian Pacific Railway completed. First performance of Gilbert and Sullivan's *The Mikado* in London.

1886
Gladstone forms new government, introduces Home Rule Bill for Ireland and resigns following its defeat. Succeeded again by Lord Salisbury.

1887
Conan Doyle's first Sherlock Holmes story published.

1890
Kaiser Wilhelm II becomes Emperor of Germany. Benjamin Harrison elected 23rd U.S. President.

Financial Times first published. Jack the Ripper murders five women in London.

1889
Brazil becomes republic after revolution against Portuguese rule. Austrian Crown Prince Rudolf commits suicide at Mayerling. London County Council created.

1890
Cecil Rhodes becomes Premier of Cape Colony. Irish nationalists reject Parnell following O'Shea divorce. Cardinal Newman dies, aged 89. Vincent van Gogh dies, aged 37.

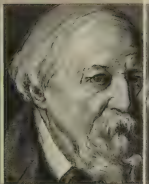
1891
Factory Act prohibits employment of children under 11. Construction of Trans-Siberian Railway begins. Blackwall Tunnel started. Thomas Hardy's *Tess of the D'Urbervilles* published.



Prince von Bismarck, dismissed as German chancellor in 1890 by Kaiser Wilhelm II.



Italian military leader Giuseppe Garibaldi died in 1892.



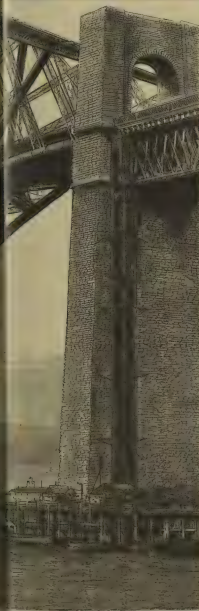
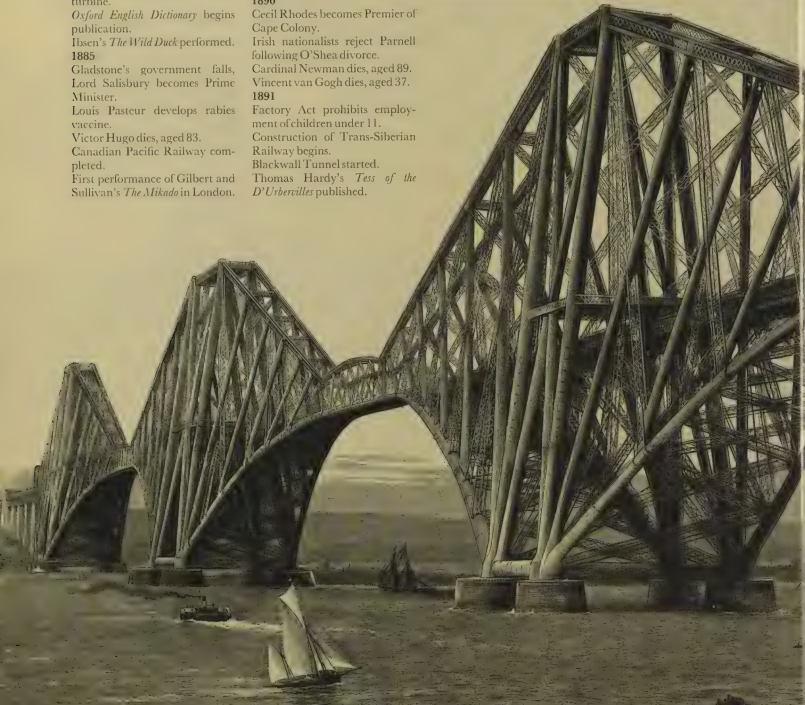
The poet Robert Browning, 1889 at the age of 77.



General Charles Gordon, inset, sent to evacuate Sudan after the Mahdi defeated Hicks Pasha in 1891, was killed by Dervishes two days before the relief of Khartoum in 1895.



The Eiffel Tower, built for the Paris Exhibition of 1889, drew 25,000 visitors a day to what was then the world's tallest building.



The Forth Bridge, which took more than seven years to build and cut the railway journey from Edinburgh to the north of Scotland by 20 miles, was opened by the Prince of Wales in 1890.



The offices of *The Illustrated London News*, above left, at 198 Strand were among buildings decorated and illuminated for Queen Victoria's Golden Jubilee in 1887 and schoolchildren enjoyed a jubilee fete, above right, in Hyde Park.



Oscar Wilde used his two-year prison term to write *The Ballad of Reading Gaol*, published in 1898. He died in Paris in 1900.

1892-1901

1892

Grover Cleveland elected 24th US President.
Keir Hardie becomes the only Labour MP in general election.
Henry Ford builds his first car.
Lord Tennyson dies, aged 83.

1893

Commons pass but Lords reject second Irish Home Rule Bill.
Construction of Manchester Ship Canal completed.
Dvořák's *New World* symphony composed.
Bernard Shaw's *Mr Warren's Profession* banned by censor.

1894

Uganda becomes British protectorate.
Lord Rosebery Prime Minister.
Rudyard Kipling's *The Jungle Book* published.
R. L. Stevenson dies, aged 44.

1895

Lord Salisbury Prime Minister.
First Promenade Concert at Queen's Hall.
First public film show in Paris.

1896

Failure of Jameson Raid into Transvaal leads to resignation of Cecil Rhodes.

William McKinley elected 25th US President.
Daily Mail begins publication.

First modern Olympics held in Athens.
Puccini's *La Bohème* performed in Turin.

William Morris dies, aged 62.

1897

Queen Victoria's Diamond Jubilee celebrated.
J. J. Thomson discovers the electron.

Tate Gallery opens.
Johannes Brahms dies, aged 64.

1898

Kitchener defeats dervishes at Battle of Omdurman.
US defeats Spain, gains Puerto Rico, Cuba and the Philippines.

1899

Dreyfus pardoned by presidential decree.
Elgar writes *Enigma Variations*.
Johann Strauss dies, aged 74.

First performance of Chekhov's *Uncle Vanya*.

1900

Boxer rising against Europeans in China.
Commonwealth of Australia created.

Daily Express first published.
First flight of Zeppelin airship.

Minoan culture discovered in Crete.

John Ruskin dies, aged 81.

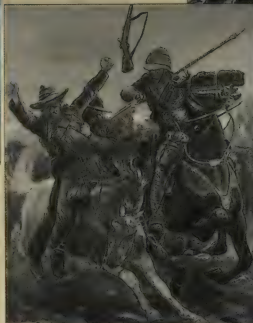
1901

Queen Victoria dies, aged 82, succeeded by King Edward VII.
President McKinley assassinated: Theodore Roosevelt becomes US President.

Peace protocol in Peking ends Boxer rebellion.
Marconi transmits telegraphic radio message from Cornwall to Newfoundland.



H. G. Wells's *The War of the Worlds* was published in 1895.



The Boer attack on Natal in October, 1899, sparked a conflict that revealed the British Army's inadequacies, despite its success at Elandslaagte, above.



In July, 1900, the future Lord Montagu of Beaulieu showed his Daimler to the Prince of Wales, who in 1901 bought the royal family's first car, also a Daimler.



The end of Ladysmith's 118-day siege on February 28, 1900, was cheered at the Mansion House. In May Mafeking was relieved, Johannesburg captured and the Orange Free State annexed, but the war dragged on for two more years.



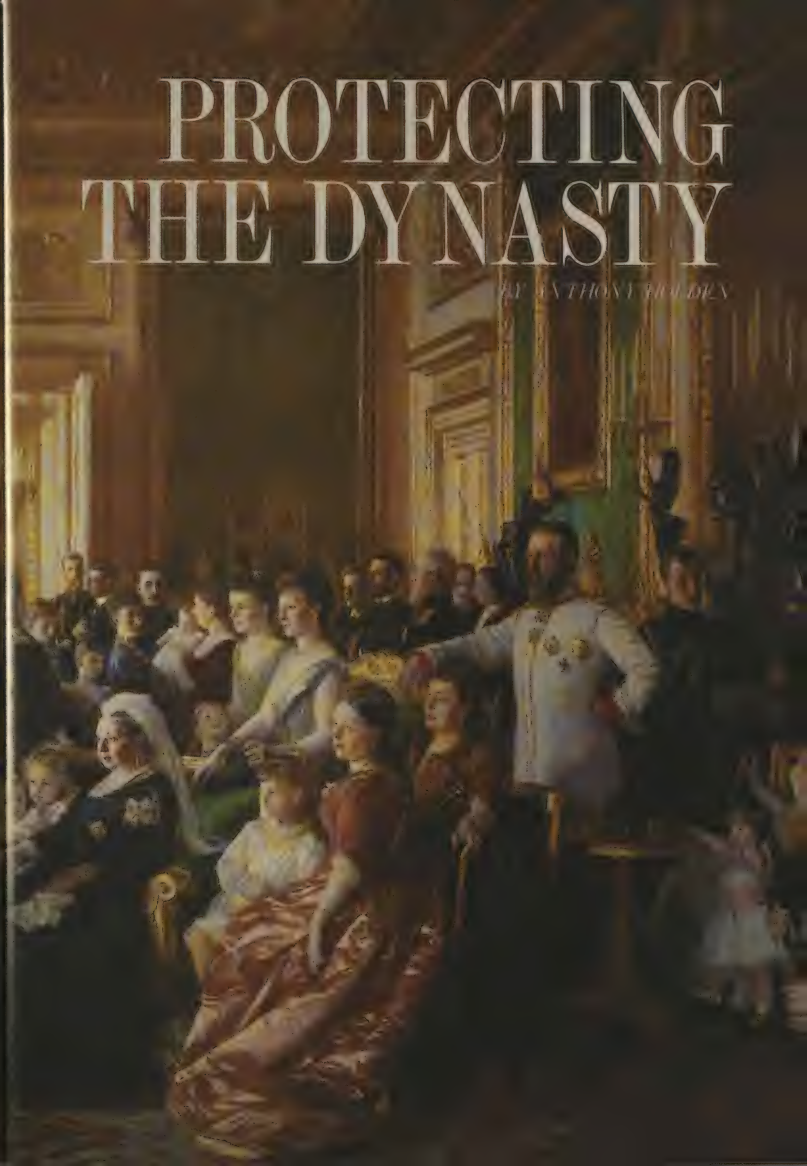
William Gladstone kissing the Queen's hand when he became Prime Minister for the fourth time in 1892. He retired in 1894 and died, aged 89, in 1898.



Decades continue on page 100 ➞

PROTECTING THE DYNASTY

BY ANTHONY HOULLEN





he Illustrated London News was born just six months after Queen Victoria's first son, Prince Albert ("Bertie") Edward, the future King Edward VII. In May, 1842, Victoria was in the fifth year of what was to prove her record-breaking reign, and the second year of her marriage to her German cousin, Albert. It was a time of great social hardship. Twice that year the queen was shot at by would-be assassins, and her prime minister, Sir Robert Peel, advised her to adopt a more modest life-style.

Plus ça change? One hundred and fifty years later the British people have been struggling through a long and deep recession without any conspicuous sign of belt-tightening by its monarchy. There has been a surprising degree of public support for a Bill calling for the Queen to pay income tax, and disenchantment with the younger royals peaked when they appeared to frolic heedlessly while the nation was at war.

The character of the present Prince of Wales may be wholly at odds with that of Victoria's son, but Bertie may actually have achieved more than Charles towards ameliorating the plight of the homeless and disadvantaged. As a member of the House of Lords committee on housing conditions—a sphere of influence the present prince has eschewed—the future king toured the slums incognito and lent his considerable weight to parliamentary reforms.

For Victoria's youngest son to have worked in the theatre, however, would have been unthinkable. It is the apparent policy of the House of Windsor, a world away from that of Hanover, to leave to its junior members the job of changing with the times. In the *next* 150 years might we expect to see one of the younger princelings among the homeless, receiving solicitous visitations from older, more privileged siblings? Might such fringe figures as Marina Ogilvy prove the forebears of generations of royal rebels, increasingly content to place the values of their commoner contemporaries above those of their blue-blooded, traditionalist parents?

Loyal readers may recoil in horror, but such displays of fellow-feeling with the "real" world might do the institution of monarchy as much good as harm.

As the institution seeks to adapt to a new century and a new millennium, drastic remedies may be required to ensure its survival. Over the past 150 years the monarchy has changed enormously on some fronts, on others very little. Close examination suggests that those areas in which it has changed least may prove its Achilles' heel.

The main strand connecting the young Queen Victoria to the late-middle age of Queen Elizabeth II is the concept of the monarchy as a symbolic paragon of Christian family life. In an increasingly secular age this has all but superseded the lingering political power of the Crown, to which Victoria and Albert clung whenever the opportunity presented itself. Though pioneers of the constitutional monarchy as we know it today, the couple were constantly meddling in the

THE STRAND CONNECTING VICTORIA TO ELIZABETH II IS THE CONCEPT OF MONARCHY AS A SYMBOL OF CHRISTIAN FAMILY LIFE.

political process, juggling their personal feelings about passing ministers with their naturally patrician instincts. Open dispute with a prime minister held no horrors for them if they felt the national interest was at stake.

It took a decade, culminating in the success of his Great Exhibition of 1851, for Albert to win acceptance in his adopted land; until then the "foreign upstart" had an even more uncomfortable existence than his Greek counterpart a century later. In time the warmth of the acclaim that greeted this landmark event proved the forerunner of the frequent celebrations that have marked the monarchy's progress from distant object of veneration to familiar repository of affection and respect.

The wedding of Bertie, Prince of Wales, in 1863, the golden and diamond jubilees of Queen Victoria in 1887 and 1897, the silver jubilee of her grandson King George V in 1935, all were occasions for huge public displays of affection which took the recipients by surprise. For publications such as the *ILN* they proved to be effective circulation-boosters, as have been the

succession of royal weddings and births in the 1980s.

Yet when Victoria met the French king, Louis-Philippe, in the Château d'Eu at Le Tréport in 1843, as the *ILN* celebrated its first birthday, it was the first time a reigning English monarch had paid an official visit to France since 1431. Fifteen years ago, at the time of her own silver jubilee in 1977, Elizabeth II had herself travelled more of the globe than all her predecessors combined.

The underlying reasons for such trips remain much the same. Victoria's laborious foray, for instance, was undertaken in overt support of Lord Aberdeen's policy of *rapprochement* with France. Elizabeth II's foreign tours may have less specific undercurrents, but they all generate a degree of goodwill deemed immeasurable by the Foreign Office, which can often convert the results into hard trade statistics. Most conspicuous of all, her journeys to the far-flung meetings of Commonwealth heads of government have often helped heal wounds, even solve disputes beyond mere politicians.

But Elizabeth II has differed most strikingly and significantly from her great-great-grandmother, Victoria, in the education and upbringing of her children. Where Bertie and his siblings were educated privately by tutors, their self-confidence sapped by a crippling strict Teutonic regime, Charles was the first heir to the throne to be sent to school with children of his own age, and the first to sit and pass a university degree.

Even more significantly, Bertie's mother refused him any role in affairs of state, keeping him well away from Cabinet papers and confining him to the ceremonial opening of buildings and laying of foundation stones—a royal chore, now taken for granted, which he pioneered. Charles, by contrast, has been familiar with State papers since his teens; as a Privy Councillor of long standing he is able to confer in confidence with leading politicians of the day.

Sheer frustration led Bertie into a life of famously self-indulgent dalliance, which occasionally brought scandal and litigation too close to the Crown for comfort, as in the Mordaunt divorce case of 1870 and the Tranby Croft gambling scandal of 1890. Though Charles, too, will have to wait most of his life to inherit his birthright—probably, like Bertie, becoming a

A page from the ILN's commemorative issue for Queen Victoria's diamond jubilee showing the wedding of the queen to Prince Albert in 1840, and a picture of the royal family in 1846. Individual portraits depict the couple and their children. Preceding pages, The Family of Queen Victoria by Laurits Tuxen.



grandfather before acceding—his dedication to duty is exemplary.

"I don't mind praying to the eternal Father," said Bertie at his mother's diamond jubilee service, "but I must be the only man in the country afflicted with an eternal mother." When he did finally accede, however, after 60 years as heir to the throne, King Edward VII proved a popular and dignified monarch. His reign, though only nine years long, was a period of marked social change and intellectual dynamism, distinctive enough to lend its name to an era.

His successor, King George V, was to prove the first of two generations of second sons pitchforked reluctantly onto the throne, both of whom were obliged to steward the nation through horrific world wars. A stiff naval officer, George was appalled by the dynastic consequences of his elder brother's premature death; though a domestic martinet he turned out to possess a common sense which transmitted to his people as a common touch. Stamp-collecting is, after all, the most democratic of hobbies—even if the collector specialises in stamps bearing his own head.

George was as touched as he was astonished by the wave of public warmth which marked his silver jubilee in 1935. Having inherited a constitutional crisis from his father, which he managed to avert by banging a few heads together, he died a respected and much-mourned man—tragically conscious, it seems, of the doom he was bequeathing the nation in the shape of his eldest son.

King George V's chilling pronouncement to Lord Derby on the upbringing of royal children has echoed down the past 50 years of monarchy: "My father was frightened of his mother, I was frightened of my father, and I'm damned well going to see to it that my children are frightened of me." From the House of Hanover via Saxe-Coburg-Gotha to Windsor, alternate generations seem to have suffered or benefited from the aloofness or affection with which they were raised.

King George VI's stammer, for instance, is said to have developed while his tutors, on his father's instructions, broke him of his tendency towards left-handedness. His dashing older brother, Edward, resented his father so deeply that he embarked on a revolutionary new style of monarchy, involving politically provocative (and wholly empty) promises to unemployed Welsh miners, and the prospect of an American divorcee as queen consort.

For all their other qualities, George VI and Elizabeth II will be hailed in the history of the British Crown for their extraordinary achievement in salvaging the institution from the wreckage of

King Edward VII in his coronation robes, 1902. He had to wait for most of his life before he inherited his birthright, and was a grandfather before he acceded to the throne. Before becoming king he toured East End slums incognito and spoke out against poor housing conditions.



Edward VIII's abdication, after just 11 months on the throne, in December, 1936. Labour politicians were not alone in attempting to seize the moment for the monarchy's abolition. Fifty years after Edward brought the institution to its knees, however, his brother and niece had restored it to a popularity as broad and deep as it had ever known.

The Second World War was the making of the shy and stammering Bertie, King George VI *malgré lui*, whose quiet humanity combined with Churchill's resolution to maintain national morale through the long ordeal. He himself was quick to acknowledge the huge contribution of his Queen, who as Queen Mother has since carved out a wholly new role in the royal dramatis personae. A widow for far longer than she was a wife, the former Elizabeth Bowes-Lyon must also take great credit for repairing the damage done by her brother-in-law.

Their daughter came to the throne a timid 25-year-old, fragile enough to cause her prime minister, Churchill, deep concern. However, even before Suez proved her political baptism by fire, the new young Queen was obliged by her office to dissuade her sister from marrying the man she loved—a difficult enough task within any family. By the time he left office, Churchill was able to hail a "new Elizabethan era".

Elizabeth II's reign has since been

punctuated by a chain of political and domestic problems, which she has ridden with dignity and purpose. From sundry Tory succession crises to the discovery of an intruder in her bedroom, from Lord Mountbatten's murder by IRA terrorists to wars in the Falklands and the Gulf, from her sister's and daughter's divorces to her second son's separation, the Queen has skilfully managed to inch the monarchy closer to its people while preserving the essential gulf between the two.

In a world shrunk by telecommunications, this has largely been achieved by the shrewd use of radio and television. Sixty years after George V gave the first Christmas broadcast by radio, Elizabeth this year sanctioned another televised peep behind the scenes of a monarchy whose central members are already seasoned presenters of documentaries.

After 40 years on the throne she is now the sixth-longest-reigning monarch in British history, and the longest-serving head of state in the western world. Last Christmas she made it clear that abdication remains a taboo word in royal circles. Yet she has already survived nine prime ministers, eight American presidents, seven Soviet leaders, five French presidents and five Popes.

Though ostensibly as secure as at any time in its history, the British monarchy ends the 20th century facing challenges it will ignore at its peril. Opinion polls



THE TIMES

GEORGE V WAS
THE FIRST OF TWO
GENERATIONS OF
SECOND SONS TO BE
PITCHFORKED
RELUCTANTLY ONTO
THE THRONE.

suggest that its younger subjects increasingly resent royal wealth and privilege while they themselves face hard economic times. King Charles III might be well advised, in his all-too-brief reign, to heed his own advice and abolish the Civil List, financing the monarchy on the income from its huge landholdings.

Beyond its outmoded adherence to a Victorian life-style—still living in a world of liveried footmen otherwise confined to television soap operas—the royal family appears to be in no immediate danger of revolutionary overthrow. As a new democratic order sweeps the world, however, the call for an elected British head of state may sound ever more logical.

At the EC summit in Maastricht, it

King George V, above, during one of his broadcasts to his people, a Christmas tradition that continues still. Although he had inherited a constitutional crisis from his father, George died respected by a public who had celebrated his 1935 silver jubilee with affection.

King Edward VIII, right, tried a new style of royal leadership that involved provocative promises to unemployed Welsh miners and the prospect of an American divorcee, Mrs Wallis Simpson, as queen consort. After the abdication of Edward in 1936, there were many who demanded the abolition of the monarchy.







George VI, shown left at his coronation in 1937, had to salvage the monarchy from the wreckage left by his brother. His quiet humanity and the resolution of Churchill maintained national morale through the Second World War. He was aided by his queen, opposite page, who, in later years, as Queen Mother has carved out a new role in the royal family. Their daughter came to the throne in 1952, a shy 25-year-old. Now the longest-serving head of state in the western world, Elizabeth II received many floral tributes on her 60th birthday, below.

THE MOVEMENT
FOR A BRITISH BILL
OF RIGHTS
REDEFINES BRITONS
AS CITIZENS
RATHER THAN AS
SUBJECTS.

has been argued, John Major went half-way to abolishing the constitutional monarchy by signing away its role as the ultimate source of legislative authority. The United Kingdom's closer ties with Europe also seem likely to loosen those with the Commonwealth, whose interests the Queen feels bound by her coronation oath to protect. The Palace should meanwhile monitor the growing movement for a British Bill of Rights, redefining Britons as citizens rather than subjects.

If Elizabeth's great-great-grandson is to have a throne worth ascending 150 years from now, her descendants may have to streamline both their thinking and their life-styles. A spell in Cardboard City may not yet seem as indispensable a part of royal training as a stint in the armed services, but polo, Ascot and the grouse moors are identified with an ever-thinning stratum of British society —and as royalty must rise above party politics, so it must appear classless.

How long until a democratic monarchy sounds like a contradiction in terms? "If we are asked to go," Prince Philip has said, "we will go quietly." Given the last 150 years, however, it will probably take more than a century of social change to prevent the outgoing monarch from winning election, by a landslide, as the first President of the British Republic □



“The Leonard Cheshire Foundation - celebrating 40 years of working for people with disabilities”

The Leonard Cheshire Foundation, which promotes the care, general well-being and rehabilitation of people with physical, mental and learning disabilities, is celebrating 40 years of its work since its inception in 1952.

Founded by Group Captain Lord (Leonard) Cheshire, V.C., O.M., D.S.O., D.F.C., one of the most courageous and successful bomber pilots to survive World War II, the Leonard Cheshire Foundation provides choice and opportunity for people with disabilities.

WHAT ARE CHESHIRE HOMES?

As a registered charity, the Foundation encompasses 85 UK “Cheshire Homes” which provide full-time residential care for people whose disabilities are such that they can no longer remain in their own homes. Many Cheshire Homes provide day care facilities where individuals can visit the Home on a daily basis and benefit from the various computer and activities centres that each may have. Cheshire Homes also offer respite care so that relatives of a disabled individual can be given a break from caring and the person with the disability stays in the Home for a fixed period of time and benefits from a change of environment and company.





AN INTERNATIONAL ORGANISATION

Internationally, the Leonard Cheshire Foundation has at present 185 Homes spread over 50 countries, including a brand new home in Moscow. All Cheshire Homes are established on the basis of "meeting a specific need" and arise from local people raising funds and then administering the Homes through local committees. The international needs vary greatly from one country to the next, thus the Homes cater for people of all ages, races and creeds, particularly children, and for a variety of disabilities.

HELPING PEOPLE WITH DISABILITIES IN THEIR OWN HOMES

Many people with a disability prefer to remain in their own homes rather than go into full-time residential care. For this reason, The Leonard Cheshire Foundation has established its Family Support Service or "FSS" of which there are now 33 in

the UK. The FSS provide paid care attendants to visit the person with the disability in his/her home to carry out personal care and day-to-day tasks including cooking, bathing, getting up and night sitting. This kind of care helps ensure that people with disabilities can retain as much independence and dignity as possible whilst remaining in their own homes.

HOW IS THE FOUNDATION FUNDED?

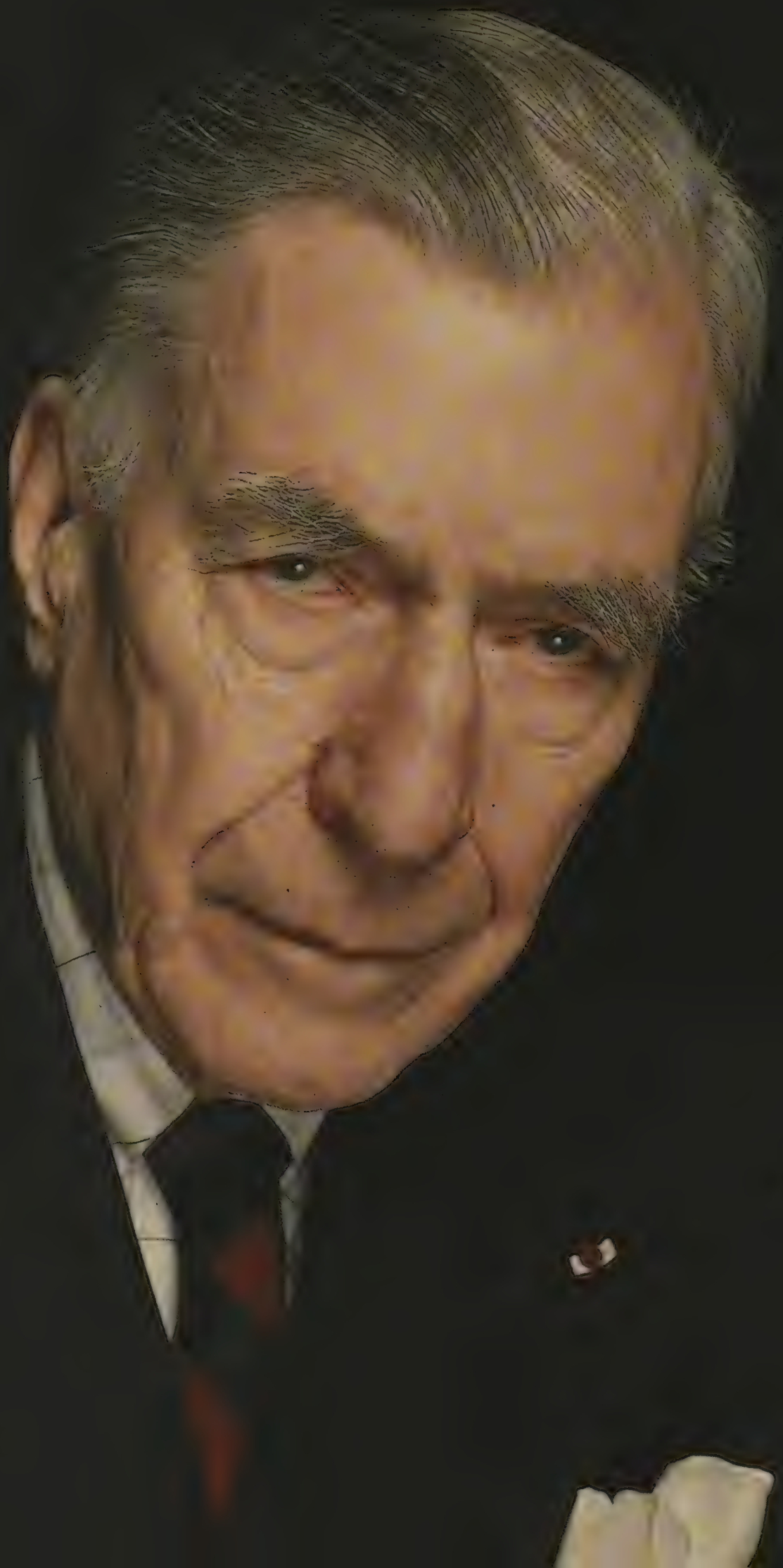
Most residents in Cheshire Homes receive some financial help from their local Social Services or Health Authority which covers the basic level of care required including accommodation and meals. What the Foundation provides is the maintenance and expansion of the existing facilities, keeping pace with technology to purchase new improved equipment and above all, providing activities that residents can enjoy including the ability to pursue their own hobbies and interests. The Foundation therefore relies heavily on voluntary donations to open new Homes and Services, maintain the existing Homes and provide the essential "extras" for quality of life for people with disabilities.

If you would like further information on the Leonard Cheshire Foundation, its Homes and Family Support Services, please contact the Information Officer on 071 828 1822.

Reg. Charity No. 218186



Offering choice and opportunity to people with disabilities



CAPITALISMS IN CONFLICT

BY J.K. GALBRAITH

Looking back over the last century and a half, I have no doubt as to what most shaped modern economic life—and continues to do so. It was the First World War, once and rightly called the Great War. That brought to an end in Europe an economic and governing political structure that had been in place for much of the memory of man and had accorded political and economic leadership to those who owned the landed property or who were in various degrees of association with it. It placed armies, the great land forces in particular, under their command. Beneath, in various degrees of support, were a large merchant class, artisans and small business firms and the strongly emergent capitalists. Nonetheless, government was headed by the aristocracy and, as it would now be called,

the military establishment. They, comprehensively, constituted the ruling class.

So it was, fully in Eastern Europe and Imperial Russia and substantially in Germany. In France and Britain the situation was less clear. In Britain, although other power groupings obtruded, there was still, from earlier times, the considerable remnant of a landed ruling class. A gentleman governed or served; he was certainly not in trade. Even France, proudly and as ever more

ambiguous, had still the remains of an older military and ruling caste.

The old ruling class, not surprisingly, carried its interest and attitude into the shaping of economic and military policy. Central was the deeply traditional viewpoint associated with the possession of landed territory. The source of both military recruits and personal and public revenues, this became fixed in ruling attitudes, and largely fostered the great thrust for colonial expansion. It was not

The Great War put an end to an economic and governing structure in Europe which accorded leadership to owners of land.

*British guns passing
through a French town in 1917,
by Fortunino Matania.*



economic development. It did not, alas, supply the diverse demands of the modern consumer, was generally incompetent as regards agriculture and did not allow expression to many sections of the population—journalists, artists, poets, professors, scientists, engineers and, notably, students—that demand voice and participation in government in all substantially developed countries. Human rights are not only a virtue but, with economic development, a necessity.

A special word needs to be said of the economic system to which these countries are seeking to move—one which, itself, has been long in transition. And in the later stages of this transition important differences have emerged between the countries committed to it.

Specifically, it is not classical capitalism that has become the world model, the one that other countries seek to achieve. Were it that, they would not want it and neither would those of us who are already participants. What we now have (to the continuing regret of numerous purists, some of whom are advising the emergent leaders in the East) is a highly pragmatic combination of public and private initiative, action and restraint. The market has its undoubted and major role, but so do social insurance and government support to education, housing, health care and to a host of other needs. And there are complex regulations that restrain the numerous aberrations and abuses of unregulated market power. But it is a deeper relation of the government to economic life that now defines the very different performance of countries within the capitalist world.

In Britain, and more especially in the United States, that relationship derives from Adam Smith and the great current of classical economic thought. In the Reagan years young men in the White House, in their innocent way, wore neckties bearing the face of Adam Smith, although it is far from clear that all or any of them had read his polar and, indeed, quite pragmatic work. Government, in this view, was the natural enemy of enterprise. Support to the national defence was strongly favoured, as in practice was the government's role in the rescue of failed banks and other financial institutions. Social security was also tolerated. For the rest, on grounds of high principle, government was to be resisted. This, broadly, is the English-speaking view. And it makes for the great modern schism between the two capitalist systems: on the one hand, the United States, Britain, Canada and a few others; on the other, in a now dominant position, Germany and Japan.

Germany and Japan do not derive their ruling ideas from Smith nor, more

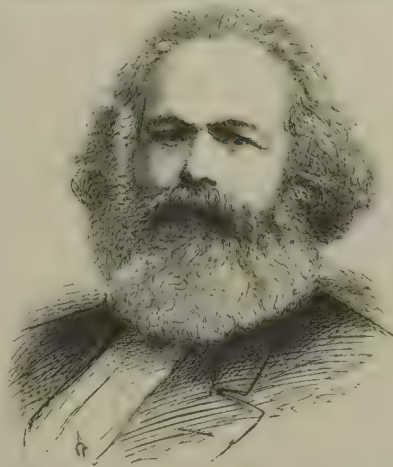
especially, from the ensuing classicists. If anything, and paradoxically, they are more influenced by Marx. The state for them, as for Marx, is the executive committee of the capitalist classes. Its function is to encourage, support and, with public investment, facilitate private industry. Economically speaking, government is not only benign but constructive. Its close working relationship with industry is taken for granted.

There will be few who doubt that this system has worked well for the Japanese and the Germans. And, *vis-à-vis* the United States, these countries have had a further advantage. This stems from the one major exception the US government makes to the limited role of the state: that is military expenditure, which here in the United States is vast in comparison with that of Germany and Japan. Over the past 45 years it has drawn large chunks of capital and, by some counts, as much as a third of our engineering and scientific talent away from civilian industry and into relatively sterile military pursuits. This talent and this money the Germans, and more especially the Japanese, have had for what we call private industry.

Unlike Britain and the United States, Japan and Germany derive their ruling ideas not from Smith but, paradoxically, from Marx.



Economists Adam Smith and Karl Marx.



Early this year President George Bush journeyed to Australia and also to Singapore, Korea and Japan. An apostle of free enterprise, he saw, or more precisely failed to see, in these last three countries highly successful examples of state and industry association, the co-operative relationship that his economic faith and rhetoric so strongly preclude. Talking with the Japanese, Bush asked, in effect, that their associative capitalism, as it may be called, be abandoned for ours. Not surprisingly he failed.

There is much tension in the United States these days as regards Japan, whose mention in some quarters brings a highly predictable tirade. There is more sound than fury. Japanese products will not be excluded; for one thing, their manufacturers, their assembly plants and their advertising agencies are now well entrenched in our economy and are not without access to Washington. People also like the products. It would be good were we to see that modern capitalism divides into two distinct systems, and that the Japanese and German model, with its less than lavish commitment to military expenditure, is the more success-

ful of the two. The defining difference that existed once between feudal power and its capitalist aftermath today exists between the two capitalist systems.

As to the future, there are, as always, two groups of people—those who do not know and those who do not know that they do not know. I seek to be of the first confession. Perhaps, however, I can be allowed a guess. Since the controlling ideas, especially in the English-speaking countries, are very strong, we shall continue to see conflict between state and industry, between government and the private economy, that the Japanese (and less dramatically, the Germans) have transcended. And in the United States, alas, we shall see a continued drain of human talent and capital resources into sterile military use. It is the lasting legacy from having won a war. Our system—our brand of capitalism—will be relatively weak. That of Japan and Germany, and of the new Pacific lands, will continue strong.

In economics, as generally in life, one struggles for a happy ending. Error having been identified, government and the people will respond. I am not so optimistic. When, as here, economics verges on theology, the roots are very deep □

REMEMBER WHEN
IT WAS THE RACQUETS
THAT WERE
HIGHLY STRUNG AT
WIMBLEDON
NOT THE PLAYERS?

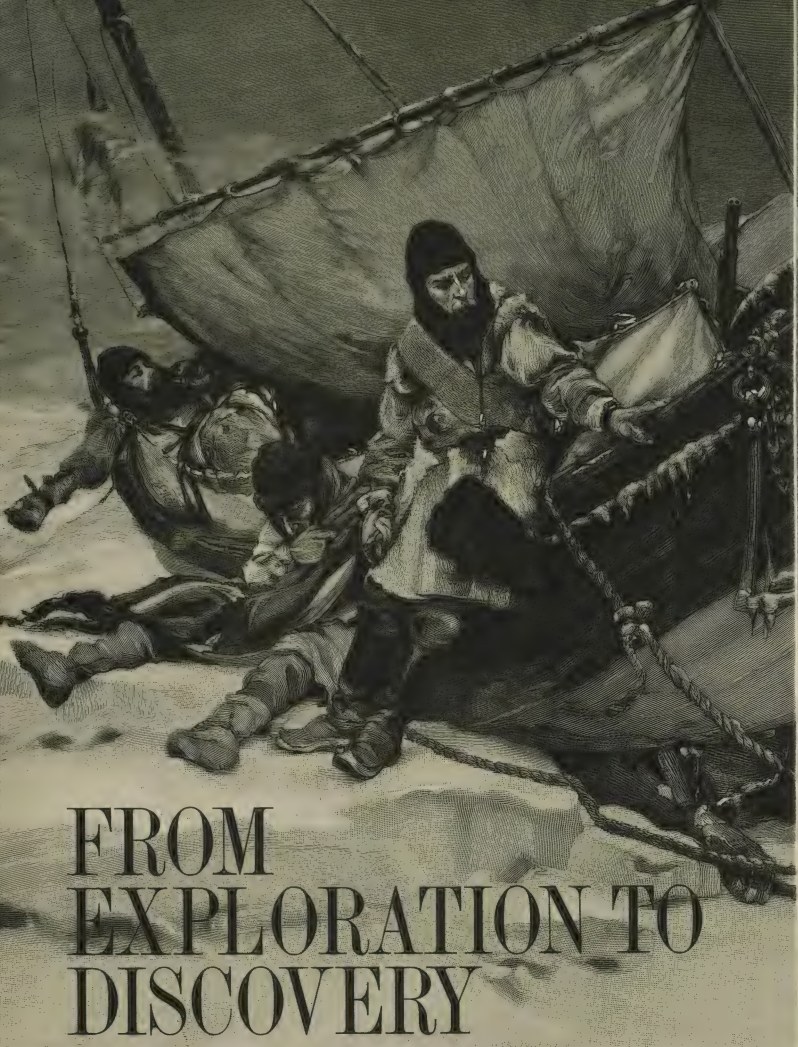
It's in. It's in. The Illustrated London News Exhibition is now in Harrods. From May 11th until the end of June in the Dress Circle on the First Floor, we're exhibiting photographs and illustrations that have appeared in the magazine since 1842. So come and relive a time when tennis was more gentlemanly. After which, visit our Tennis Department in the Sports and Leisure complex on the Fifth Floor where we have over 1,500 racquets. Not all as highly strung as the players who use them.

Harrods Ltd., Knightsbridge, SW1X 7XL. Telephone: 071-7301234.

Harrods
KNIGHTSBRIDGE



*Henri Cochet and Vincent Richards
photographed for the Illustrated London News, 1926*



FROM EXPLORATION TO DISCOVERY

As explorers filled in the final blanks on the maps of the world, the golden age of discovery was only beginning, writes John Hemming.





Elephant in the Shallows, painted by artist and explorer Thomas Baines after Livingstone's Zambesi expedition of 1858.

1907-09, which penetrated close to the South Pole. Shackleton's second expedition of 1914 achieved a miracle of survival when his ship, the aptly named *Endurance*, sank: one party crossed the icy, storm-swept Antarctic Ocean in an open boat, others traversed the glaciers of desolate South Georgia, and all were eventually rescued.

Antarctic exploration culminated in the famous "race" of 1911-12. Captain Scott's small team manhandled sledges to the Pole and most of the return journey, still hauling precious geological samples until their deaths in a frozen tent not far from safety. Arriving at the South Pole, Scott's men were greeted by the Norwegian flag and a message from their rival Amundsen. He had reached the farthest point on Earth by an efficient plan using husky dogs, who pulled the sledges and were periodically killed and fed to the surviving animals.

When Edward Whymper led a team

of tweed-clad climbers in a successful attempt on the Matterhorn in 1865, he inaugurated the concept of exploration for sporting adventure. Whymper climbed in the Andes in the following decade, and throughout the 20th century mountaineers have been scaling peaks across the world. Pioneering attempts to climb Mount Everest were organised by the Alpine Club and the Royal Geographical Society. Mallory and Irvine disappeared close to the highest point on Earth in 1924, and during the 1930s Bill Tilman and Eric Shipton penetrated many hidden valleys of the Himalayas that are now meccas for serious mountaineers. Some experts claimed that it was physically impossible for man to climb Everest. They were confounded on May 29, 1953, when John Hunt's expedition put Edmund Hillary and Tenzing Norgay on to the summit, publication of the news coinciding with Queen Elizabeth II's coronation.

Since 1953 mountaineers have achieved ever more prodigious feats. They are helped to their objectives by easier communications, by vastly improved equipment and by better training and techniques; but their courage and stamina are, if anything, more remarkable than those of their early predecessors. There is a move away from the big expeditions of Hunt's day to "Alpine-style" climbing by two or three people unsupported, moving up mountains like flies on a wall. Chris Bonington led a British team up the difficult north-west face of Everest in 1975; the brilliant Reinhold Messner and Peter Habeler scaled the mountain without oxygen in 1978; every ridge of Everest has now been climbed, skied down, glided over, photographed or mapped. All the great peaks have been ascended, often with extreme skill, hardship and loss of life.

Sporting expeditions have taken men into inaccessible crannies of the Earth—kayaking down white waters of river gorges; ballooning or hang-gliding into volcanic craters, forest canopies or across oceans; or caving deep into unexplored caverns and fissures all over the world. British speleologists explored the great cave systems under Mount Muli in Sarawak, in the limestone outcrops of central China, and recently in the former Soviet republics of central Asia.

The second half of the 20th century has witnessed a marvellous acceleration in discovery and exploration. The blanks have gone from the maps: satellite imagery can plot every feature and translate it into digitised form for computerised mapping. The emphasis now is on

discovery, of all the biological and physical sciences of our planet. Discoveries are coming thick and fast in every realm of science. They are transforming our understanding of the processes that govern our world and its amazing range of flora and fauna. But these findings are made by unpublicised teams rather than by famous individuals. Their successes result from months or years of tough field work, often followed by tedious laboratory analysis. Every year an increasing number of expeditions, large and small, leaves Britain and other advanced nations. Few people appreciate that the golden age of discovery is the present.

More than 70 per cent of our planet is covered by oceans, and yet it was only in 1943 that Commander Jacques-Yves Cousteau helped to invent the aqualung which opened the submarine world to easy human exploration. There were primitive submersibles before the First World War, but the greatest oceanographic expeditions have taken place in recent years. American, British, French and other investigators are exploring the ocean floors and discovering how submarine currents and marine organisms affect our weather, atmosphere and survival on the planet. It was exploration of the Mid-Atlantic Ridge that finally clinched the theory of plate tectonics or continental drift—the most important geographical finding of our generation. Other marine scientists are revealing the millions of species of fish and other organisms that inhabit the waters.

On the seas there have been epic voyages by sailors, including Francis Chichester's 1967 solo circumnavigation of the globe. Twenty years earlier Thor Heyerdahl and his crew thrilled the world by sailing the raft *Kon Tiki* across

the Pacific. Heyerdahl and, more recently, Tim Severin with *Brendan* and other vessels, learnt much about ancient navigation by repeating legendary voyages in replicas of early craft.

In the deserts Wilfred Thiesher followed the traditions of a line of famous desert explorers in his crossings of the Empty Quarter of Saudi Arabia and Ethiopia's Danakil Depression. But unsung teams of scientists are working on many sweltering expeditions to discover the dynamics of dunes, the geological formations of desert regions, the palaeontology and archaeology of early man, or the life cycles of desert creatures.

Most discoveries are being made in rain forests, the world's richest ecosystem, containing perhaps half of the 10 million or more species of organism with which we share planet Earth. In the last century naturalists from many nations started to record this biological cornucopia, classifying plants, animals and insects by the system devised by the Swedish savant Carl von Linné.

The British scientists Henry Bates, Alfred Russel Wallace and Richard Spruce were all active in Amazonia in the 1850s. Wallace went on to work in south-east Asia, and in 1858 the Linnean Society of London published two papers of seminal importance, "the results of investigations of two indefatigable naturalists, Mr Charles Darwin and Mr Alfred Wallace. These gentlemen having, independently and unknown to one another, conceived the same very ingenious theory to account for the appearance and perpetuation of varieties and of specific forms on our planet." Darwin and Wallace share the honour of devising the theory of evolution by natural selection.

Amazonia contains a third of the world's rain forests, and its greatest explorers in this century have been Brazilians who have also championed that



medal. This era ended with the big expedition of Francis Younghusband, who marched to Lhasa in 1903-04 but whose "diplomatic" intentions went awry and ended in a nasty shoot-out with the outgunned Tibetans. The ambitious Swede Sven Hedin and the Hungarian Aurel Stein combined remarkable explorations of central Asia with the removal of its neglected ancient works of art.

With the mapping of the northern shores of North America and Russia, the last great prizes for explorers were the two poles. Norwegians and Americans were the heroes of attempts on the North Pole. During the 19th century the British expeditions of Admiral Edward Parry in 1827 and of Captain George Nares in 1875-76 battled north to within some 800 kilometres of the Pole. The outstanding feats of exploration were by the Norwegians. Fridtjof Nansen crossed Greenland in 1888 and then sailed and drifted his tough little ship *Fram* across the north of Russia, from Siberia to the Atlantic in 1893-96. A few years later Roald Amundsen (who would be the first person to reach the South Pole) took 19

months to bring the tiny sailing ship *Gjøa* through the North-West Passage.

Meanwhile, the ambitious American Commander Robert Peary was determined to reach the North Pole, which he probably did in April, 1909. He exulted: "The Pole at last. The prize of three centuries. My dream and goal for 20 years. Mine at last!" Another, more modest American, Dr Frederick Cook, may have been there in April, 1908. American newspapers proclaimed "Stars and Stripes nailed to the North Pole!" However, both Peary and Cook may have exaggerated their claims or miscalculated co-ordinates, in which case the first to reach the North Pole on the surface was Wally Herbert, who drifted across it on the ice in his British Trans-Arctic Expedition of 1968-69.

In the Antarctic a series of endeavours by different European countries in the early 20th century included some of the most famous of all expeditions. Best known to us were Captain R. F. Scott's *Discovery* voyage (1901-04), which did admirable scientific work, and Ernest Shackleton's *Nimrod* expedition of

Today's advances are made by scientists

country's tribal Indians. In the first half of the century Cândido Rondon discovered and surveyed more great rivers and contacted more isolated tribes than any man before or since. His work of Indian protection was continued for 25 years by the Villas Boas brothers, themselves honoured by the Royal Geographical Society as formidable explorers of uncharted territories. Large tracts of rain forest are still unexplored—I have been in hitherto untrodden parts of Amazonia on three different expeditions, and have been present at first contact with four tribes. Here again, the real advances are made by scientists.

Botanists from the Royal Botanic

Left, Tensing on the summit of Everest in 1953, photographed by Hillary. Below, a scene from the first film shot under water of a diver at work in 1914.

Gardens, Kew, and from many other herbaria have penetrated isolated forests in search of plants, while entomologists are constantly discovering scores of new insect species. Ecologists are studying the dynamics of the nutrient and water cycles that nourish tropical forests, and environmentalists have alerted public opinion to the importance of those systems in maintaining life on Earth. Probably the greatest expeditions ever mounted by the Royal Geographical Society were two multi-disciplinary research ventures in rain forests, each involving well over 100 scientists working for more than a year: Robin Hanbury-Tenison's Mulu (Sarawak) Expedition of 1977-78 and my own Maracá Rainforest Project in northern Brazil in 1987-88.

Scientists also explore the polar regions. Researchers from various nations regularly spend the winter in Antarctica, and there is a permanent American scientific base at the South Pole itself. Scientists from the British Antarctic Survey noticed the alarming hole in the Earth's protective ozone layer, a discovery that led to the phasing-out of CFCs (chloro-fluorocarbons). There have been exciting expeditions to both poles—Vivian Fuchs's British Commonwealth Trans-Antarctic Expedition of 1955-58 used sno-cats to make the first 3,475-kilometre crossing of the southern continent; Ranulph Fiennes was the first to traverse *both* poles in his Transglobe Expedition of 1979-82; and Robert Swan first manhauled to both poles.

So what is left? In the classic definition of first discoveries, not much. There are still a few mountains unclimbed, rivers undescended, caves unfathomed or tribal peoples uncontacted, but it will not be long before all have been "conquered". Explorers seeking fame now try to reach remote destinations by difficult means—"solo", "unsupported", running, hang-gliding, by mountain bike. Soon, someone may circumnavigate the Earth non-stop in a high-altitude balloon.

In scientific exploration, however, the amount to be discovered seems almost infinite. Millions of species are as yet unrecorded or have received only basic naming and description. We are still learning how the oceans and all the land habitats function. There should be plenty of discoveries for *The Illustrated London News* to record during the coming 150 years—provided its editors and readers can appreciate that scientific exploration can be just as challenging, exciting and important as the historic expeditions of the past □





CALAIS – shortest sea route to France and traditional landfall for generations of British travellers bound for the Continent. Modern car ferries plus seacats and hovercraft provide a choice of 100 crossings daily during the summer and never less than 50 off peak. A new motorway link direct to Calais port provides rapid access to the A26 and the entire Continental motorway network.

VIA
Calais
– just a short cruise away.

FROM 75 MINUTES BY CAR FERRY, 45 BY SEACAT, 30 BY HOVERCRAFT.

A SOCIAL CONSCIENCE

BY HENRY PORTER

Nowadays, why do we marvel at the Italian Renaissance and ancient Athens and yet resolutely put from our minds the miracle of the Victorian era? It was every bit as remarkable as the other great spurts of civilisation, but we neglect it and let the evidence of the Victorians' exceptional ingenuity and their sense of purpose fall into ruin. Look at St Pancras station, at the decaying railway viaducts, silted canals and dilapidated country houses around Britain and you realise that there is something almost malevolent in our attitude to the Victorians.

The contrast between their achievement and our wilful disregard of it came home to me while exploring the ruins of Guisachan House in the Highlands of Scotland. Few know of Guisachan (pronounced gooseycun) for there is almost no reason for the tourist to venture into the fine, English-style parkland laid out around Lord Tweedmouth's house 140 years ago. Guisachan is at the end of the road and its secrets have so far escaped the attention of the guide books.

Much of the house, an enormous building inspired by French architecture, still stands, although small trees have taken root in the masonry and the roofs have long since plunged into the basement. A local had told me that Lord Tweedmouth—a very rich landowner from the borders and later a member of Gladstone's cabinet—had run electricity into his house from a small hydro plant somewhere in the grounds. After much searching, I found the generator deep in a ravine that was overgrown with the specimen plants of a Victorian water garden. The 120-foot-long iron feeder pipe to one of the first hydro-electricity plants in the world was still there and so, too, was the turbine, housed in a little Italianate building with three oriel windows. It has all been utterly forgotten.

This was not all the glen had to offer. Further exploration yielded a gas plant

where vegetation was rotted to produce methane, to fuel the lighting and heating of the conservatories. There was another electricity generator buried in the bed of a stream that led from the moors.

All of this represented the most advanced technology of the age, and it must have impressed William Gladstone when he visited Lord Tweedmouth to plant his favourite conifers in 1890. Looking around his ruined estate one sensed the vigour and dynamism of this Victorian and also the huge gulf which separates his time and ours.

The remains of his hydroelectric plant seemed to me as far removed from contemporary culture as the relics of Minoan Crete. I wondered why this was, and why we seem to despise rather than admire the blistering energy of our 19th-century forebears, their unwavering confidence and Teutonic belief in material achievement.

It is partly because we deplore the callousness that often accompanied their success. Lord Tweedmouth's regime in the Glen of Guisachan, for instance, had its unpleasant aspects. He transplanted an entire village from one side of his land to another and gave a new cottage to everyone who could find work on his estate. The crofters who could not were dismissed and forced to seek their fortune in the New World. Brothers and sisters, fathers and sons were arbitrarily and casually separated forever.

Such behaviour turns us from the Victorians and makes us scornful of an age that was simultaneously callous and benevolent, both upright and depraved. It is hard to understand a people whose concerns were so frequently quixotic and oddly focused.

Take the Victorian attitude to one of the great disasters of the century, the Irish famine. In just six years it caused the death or emigration of two million people—an enormous figure when you consider that the entire population of Britain and Ireland was then no more

than 26 million. It seems extraordinary that the mainland population barely knew of the catastrophe. Nobody protested about the famine in the press and there was no thought of sending large-scale relief to the stricken masses, who were as much the government's responsibility as were the populations of Hastings and Cheltenham Spa. Instead, the public purse was opened in the cause of building churches in the slums. Queen Victoria herself was convinced that sermons and pastoral care would prevent the sort of public disorder that had exploded across the Continent in 1848.

The Victorian fixation with the fall of man seems so peculiar when all around there was evidence of grotesque poverty. Social investigator Henry Mayhew carefully estimated the population of prostitutes in London (80,000) yet failed to call attention to the awful plight of children in the cities. The worst abuses of child labour had been highlighted in 1842 by a parliamentary report, which described the work of a nine-year-old girl in a coal mine. Here is an excerpt: "She has first to descend a nine-ladder pit to the first rest, even to which a shaft is sunk, to draw up the baskets or tubs of coal by the bearers; she then takes her creel [basket] and pursues her journey to the coal face. She then lays down her basket into which the coal is rolled, and it is frequently more than one man can do to lift the burden on her back. The straps are placed over the forehead, and the body bent in semi-circular form, in order to stiffen the arch."

While the well-to-do readership of *The Illustrated London News* perused its first absorbing issues (which did not fail to report on the abuses of child labour), teenage workers at a Manchester mill memorised the rules that governed their 12-hour shifts: "All broken shuttles, brushes, oil cans, wheels, windows, etc shall be paid for by the weaver . . . If any hand in the mill is seen talking, whistling, or singing he will be fined sixpence."

There was ample opportunity for the



ABOVE, IN THE
1840s AN UNEMPLOYED
FAMILY CONSIDER
EMIGRATION. RIGHT,
CHILD WORKERS
IN A BRICKYARD, 1871.

energetic Mayhew to campaign against child exploitation or the conditions in the slums where so many children and babies died that mothers dared not risk loving them. As F.M.L. Thompson points out: "Infant mortality served to blunt and deaden maternal affection on the grounds that it was emotionally draining and eventually pointless to lavish attention, and endow with individuality, a wee mite that was likely to die."

Mayhew preferred to make his mid-19th-century readers tremble by describing the capital's music halls: "In many of the thoroughfares of London there are shops which have been turned into a kind





of temporary theatre where dancing and singing take place every night. Rude pictures of the performers are arranged outside to give the front a gaudy and attractive look."

But despite all the hypocrisy and moralising, something did stir in the 1840s. It was to become the foundation of the modern social conscience, and its emergence was every bit as significant for civilisation as the huge engineering works that were undertaken all over Britain between 1840 and 1900. The ideas nurtured in Victorian Britain were to change the conditions of millions of men and women all over the world within just two or three generations. Put simply, this was the birth of the modern liberal democracy, with all its apparatus for justice, for education and for the care of the sick, the poor and the elderly.

Characteristically, liberal democracy in Britain was not born from political trauma as it was in France and America. It was a gradual process starting, coincidentally, at more or less the moment when the *ILN* began publishing in 1842. That year the Chartists were agitating for reforms that included universal male suffrage, the secret ballot, the calling of regular annual parliaments and an end to the property qualification for MPs. These were all democratic rights that had to be established before anyone could campaign for improvements in education, housing and employment conditions. It took many years to win them. For instance, universal male suffrage was not granted until the passing of the 1867 Reform Act.

One politician commented after the Act was passed: "And now we must educate our masters." He was right. Within three years another Bill was passed, which guaranteed free education to everyone. It was the first in a long line of reforms that culminated in 1944 in R.A. Butler's Education Act. The legislation of the welfare state was to follow the same path, propelled by the agitation of late-Victorian reformers and organisations such as the Trades Union Congress, which initially met in 1868. However, it was not until the first decade of the 20th century that national insurance and old-age pensions were introduced. And it took until 1948 for the National Health Service to come into being.

The steady shift in attitudes that preceded these remarkable reforms is rather less mysterious than some commentators have made out. The late-Victorian liberal conscience is demonstrably a product of the increase in wealth and of technological advances of the 1840s and 1850s. Trade had been liberated from restrictions and by 1870 Britain was producing one-third of all the world's

manufactured goods. It is an extraordinary figure when you consider the economic decline that occurred over the next 100 years.

In the years before the 1851 Great Exhibition, production records of coal, iron and cloth were set every month. The railway network had been made available to everyone after Sir Robert Peel's Regulation of Railways Act of 1844 compelled each company to run at least one train in both directions calling at all stations on each line for a fare of no more than a penny a mile. The new mobility galvanised the country. People travelled to find work, to make business contacts and to sell their wares. In short, mobility created wealth.

Wealth and mobility also gave the burgeoning middle classes the time and opportunity to broaden their horizons in ways that would have been unthinkable 50 years earlier. People began to travel for pleasure: in 1855 Thomas Cook offered his first Continental package tour, to the Paris Exhibition. The railways affected everything from landscape and agriculture to tastes in clothes and food. They brought dairy and market-garden products into the centre of towns, as well as meat.

There were thousands of little influences that contributed to create the huge social change of the period. One that is just being investigated by historians is the way that taste transferred from the middle class to the artisan class through servants. In 1850 there were nearly one million people working as domestic servants in Britain. They absorbed education, manners and attitudes from their employers and then adapted them to their own lives. The genteel hush of the middle-class parlour with its antimacassars, travel mementoes and conversation-pieces became a model for the working-class front room.

For millions of people life consisted of drudgery and back-breaking labour. A six-day working week consisting of 12- to 15-hour shifts was the norm. Paid holidays were unheard of and Sundays were spent recovering from the rigours of the week, as often as not with the aid of alcohol. Although the weekend was not properly invented for the masses until this century, the one-day excursion became a firm fixture, and in 1893 Blackpool reported that it had two million visitors during one summer season.

To the 20th century the Victorian age bequeathed a confident and ordered society where people believed in the future. The notion of gradual improvement in life was a Victorian one: never before had there been such a period of peace and prosperity and never before had there been such manifest advances in

LEFT, PICTURE
BY H.H. FLÈRE IN 1908
OF A DRUNKARD'S
WIFE SUPPORTING HER
FAMILY BUT STILL
NOT ALLOWED TO VOTE.
BELOW, SERVANTS
BEGAN TO ABSORB THEIR
EMPLOYERS' TASTE.



the conditions of, and possibilities open to, the common man.

There was still great poverty in Britain but the majority of people believed in a necessary and ineluctable progress, in the basic benevolence of their government and the fundamental strengths of the British way of life. There was indeed much agitation for social change, particularly among union members, who numbered well over three million by 1900, but British society in general was obedient and respectful of what appeared to be the established order.

The First World War was to change all this. By 1920 people had lost confidence in the judgment of the ruling class. They openly questioned a system that had called upon six million men to serve in Flanders and the Middle East, and allowed elderly generals to order the slaughter of hundreds of thousands of soldiers. The changed attitude is most apparent in the work of artists like Paul Nash and poets like Siegfried Sassoon



and Wilfred Owen, who had all gone to the front with a vague belief in the rightness of the allied cause but then experienced immediate and total disillusion. Had they been able to express this in the newspapers and magazines of the time there would have been more resistance to the policies of Field Marshals Haig and Kitchener, who sent so many young men to their deaths.

The soldiers who returned home were determined to create a better world for themselves. This was manifested in the enormous growth of the labour movement and the commensurate decline of the Liberal Party. The General Strike took place in 1926 and was followed by the major industrial disputes that characterised British affairs up to the miners' strike of 1984-85. There were other challenges to authority: secession in Ireland became inevitable and was achieved in 1922, while the suffragette movement claimed its prize of equal voting rights in 1928. With this came the important and far-reaching revolution in women's position in society.

The period 1919 to 1945 is perhaps the most depressing in the 150 years of the *ILN's* history, and one wonders at the speed with which the great edifice of Britain's imperial power and the engine of its industrial might was dismantled.

The expansion of American power and two world wars contributed to the decline, but there was something else: Britain lost the resolute focus of the Victorian age and the unquestioning support of its people. The British became more interested in domestic comfort than in playing a world role. We have contentedly watched the growth of foreign influence in our sovereign affairs while busily spending money on our homes and the goods to adorn them and on the welfare state. Instead of leading the world with our ingenuity and products we think ourselves lucky to be able to act as Japan's base in the European Community. Our economy is dependent on the performance of neighbouring states. True, Britain has still occasionally acted like an old imperial power—in Suez and the Falklands—but in reality these were the last lunges of the lion.

Britain's decline may seem disheartening, especially when compared to its vigour in our forebears' time, but it also seems inevitable, considering the size of our country and the progress that other nations were bound to make during the same period. Yet our decline has been accompanied by the foundations of a strong liberal democracy where people's rights are guaranteed and their physical well-being is the earnest concern of the state. This, then, is the parallel story of the past 150 years □



*ABOVE. CROWDS
AT BLACKPOOL IN
1920. THE
WEEKEND WAS NOT
ESTABLISHED
FOR THE MASSES
UNTIL THIS
CENTURY. LEFT,
CONGESTED
TRAFFIC ON THE
EMBANKMENT
DURING THE CHAOS
OF THE 1926
GENERAL STRIKE.*

1865

William Booth, a young methodist preacher from Nottingham, begins the East London Christian Mission. This was later to become The Salvation Army.

1865



1992

127 years**1885**

The Salvation Army leads a crusade that results in the Criminal Law Amendment Act. The legal age of consent is now sixteen.

1890

General Booth publishes *In Darkest England and the Way Out*, an extraordinarily far-sighted social document. In it, he suggests there is little point in saving souls without first making sure people are fed, housed and healthy.



A family at work in their home - part of the match-making industry of the 1880s.

1891

Conditions for match-workers are a disgrace. "Phossy jaw" - a disease caused by the phosphorus, claims many. With characteristic initiative, the Army markets "Darkest England" safety matches - phosphorus free and made under decent working conditions. Today phosphorus matches no longer exist.



The women's hostel at Hanbury Street, East London, in the 1890s.

1920s

The General Strike and the Great Depression provide more work for the Army's social services. For many destitute families the food, blankets and clothing provided are "gifts from Heaven".



The Hadleigh Farm colony, set up by The Salvation Army to help provide work for the unemployed.

1966

A coal tip engulfs a primary school in South Wales. The help given by The Salvation Army to the devastated mining village of Aberfan is publicly acknowledged by Queen Elizabeth.



The Army's midnight vigil reaching young people in need of help and guidance.

1990s

More than a century after The Salvation Army first took up the fight against child prostitution, battle is joined again. Around the main London railway stations, youngsters are the prey of pimps and pushers. Each year the Army's Midnight Patrol, based at Faith House, helps thousands.

YESTERDAY, TODAY AND TOMORROW - PROVIDING THE CARING TOUCH



TODAY... & TOMORROW... **HELP US TO PROVIDE THE CARING TOUCH**

The Salvation Army is still trying to answer the cry of misery from the poor and the homeless - though we would not put it quite like that today. Here are just two examples from the many that we could have cited.

Jimmy had lived all his life with his mother and father. He relied very heavily on them for guidance. Then, tragically, both women died within a short

time. Jimmy found himself homeless, and totally unable to cope. He took to living rough in parks. And because he had no income, he lived out of dustbins.

A telephone call alerted The Salvation Army. We were able to trace Jimmy easily - everyone knew him as 'The dustbin man'. Through the Army's caring touch, Jimmy is learning how to be responsible and manage his own life. Jimmy lives in a Salvation Army centre while preparing to move to an independent unit.



"Sometimes I wish I could die" were the first words 8-year-old Jenny spoke when she came to us. Her home life - rejected and left for hours on end, while her parents fussed over her academically gifted young sister - took a terrible toll on her spirit. She fell into bad company, and had a string of offences on record.

Jenny responded to the caring touch we showed her. Now she is a bright and positive young lady, and we have great hopes for her.



Today's Army is developing a new range of programmes, designed to meet tomorrow's needs. These may be varied, but our aim remains constant - to provide that caring touch. From the many innovative projects that we could tell you about, here are two which are right at the front line in the war against despair.

£35 MILLION HOMELESS APPEAL

We are changing our approach to helping the thousands of homeless people who turn to us for assistance, following joint research with the University of Surrey.

In the most comprehensive project of its kind since 1890 The Salvation Army has launched an action plan to deal with the changing situation.

Short-term solutions are not the answer to the homeless problem, says the Army in its report "Strategy for Change". This details a long-term solution that will effectively break the cycle of homelessness and move people on to a progressively more independent life style.

This will allow The Salvation Army to increase, by many times, the number of people helped each year.

ALL-NIGHT CAFE PROJECT

Linked with this we are developing a new initiative for the homeless, an All-Night Cafe. This will be constantly open for the homeless and operate on a "drop-in" basis. The programme will include counselling; life and social skills classes; resettlement advice; preventive health care; and above all will provide an "address" - invaluable when claiming DHSS payments.

NOT ONLY, BUT ALSO...

The Salvation Army in the UK is at work in: 838 centres serving the community; 10 units for alcohol and drug dependants; 2 bail units for young people awaiting trial; 60 residential centres catering for men, women, families or adolescents; 36 eventide homes for the elderly; 7 family service stores - plus services such as family tracing, prison chaplaincy, soup runs, patrolling mainline stations frequented by runaway children - not forgetting our clinics and mission centres in 91 other countries.

DEAR SALVATION ARMY
PLEASE ACCEPT MY GIFT TO HELP
PROVIDE THE CARING TOUCH
FOR THOSE IN NEED.

☐ I ENCLOSE MY GIFT OF
£ _____
MADE PAYABLE TO
THE SALVATION ARMY

☐ I WOULD LIKE TO DONATE
£ _____
BY CREDIT CARD. MY NUMBER IS

EXPIRY DATE:

☐ I WOULD LIKE TO MAKE A
COVENANT. PLEASE SEND
ME A FORM.

☐ I WOULD LIKE TO DONATE BY
GIFT AID (MINIMUM £400).
PLEASE SEND ME A FORM.

☐ I WOULD LIKE DETAILS REGARD-
ING LEGACIES.

☐ PLEASE ADD ME TO YOUR
MAILING LIST TO ENABLE ME
TO BE KEPT IN TOUCH
WITH YOUR WORK.

☐ PLEASE LET ME HAVE DETAILS
OF MY LOCAL SALVATION ARMY
CENTRE.

PLEASE SEND TO:

THE SALVATION ARMY
DEPARTMENT L.I.
FREEPOST
LONDON
EC4B 4SR

We may write to you occasionally concerning our work. If you would prefer not to hear from us, please tick this box. ☐

* TODAY'S AVERAGE WEEK'S WORK IN THE UK ALONE

115,483 meals provided for the needy
1,775 food parcels provided
998 people assisted with furniture
1005 missing persons enquiries handled
74 runaway children helped
208,818 cups of tea served
2192 people served by 'soup run'
31 times supporting the emergency services at fires etc.
11,245 people visited in their homes
2,635 hospitals visited
2,230 old people's homes visited
4520 requests for help received
22,400 beds provided for the homeless
448 prisoners visited

YESTERDAY, TODAY AND TOMORROW - PROVIDING THE CARING TOUCH



MICHELIN

Tyres in the Making.

No. 3.—A Careful Examination at every stage of the process of manufacture should be made by the maker who wishes to produce only the best article. There must be no working along the "near enough" lines; everything must be "absolutely right." This can only be ensured by keeping the strictest watch, and making the most searching analyses in order to discover any possible defects.



This advertisement appeared in The Illustrated London News on 12 August 1911. Although times have changed and technology has advanced by leaps and bounds, certain things remain constant. Historically there has never been an alternative to paying attention to the fine details. And today we continue the way we have always done, producing the finest quality tyres for all types of motoring.

MAKE SURE IT'S A MICHELIN



BRITONS ON THE MOVE

TRANSPORT DEVELOPMENT FROM STAGE-COACH TO CONCORDE



"PAST AND PRESENT, 1859"

"Distance is abolished," declared Sydney Smith when he took his first train in 1842. His small, ill-lit and uncomfortable carriage travelled at just 25 miles an hour, yet, against it, the stage-coach, limited by horse power and bad roads, stood no chance. The canal's heyday as a goods carrier ended abruptly too.

In 1842 steam railways totalled 1,600 miles, growing to 20,000 miles by 1927, but their domination was social as well as geographic. They turned the British into commuters and excursionists who ate the same food and read the same papers.

The expanding Victorian city needed

more than horse buses. London saw its first horse tram in 1861, underground line (1863), electric tube (1890), motor bus (1897) and electric trams (1903). By the 1920s electric trains were spreading office workers far into "Metroland".

Steamships ruled 19th-century waves for transatlantic and Channel crossings alike. Short-sea routes benefited most from developments such as car ferries, hovercraft and high-speed catamarans.

Aviation's future lay not in the Zeppelin (1900) but in descendants of the Wright brothers' fragile *Flyer*. By the 1930s aircraft had stolen much of the

glamour from ocean liners and luxury trains. But as post-war skies filled with jet-borne sun-seekers romance faded from air travel and returned to the rails when the Venice Simplon-Orient-Express was revived in 1982.

Despite massive motorway building from the 1950s, roads became congested as car ownership soared. Facing gridlock, planners sought relief in new tube lines, urban tramways and, most spectacularly, in the oft-postponed Channel Tunnel, due to open as a rail link with the Continent in 1993. Sydney Smith would have greeted it enthusiastically.

Previous page, William Chaplin's stage-coach Defiance and its horse power were outpaced on the Manchester to London run by a faster, safer and cheaper rival. The 1845 railway mania presaged rapid growth of the railway network (and of the accompanying telegraph, which also revolutionised communications), while penny-a-mile "Parliamentary" trains brought mobility to the masses: Chaplin himself save the writing on the wall for stage-coaches, joined the railways and became the largest operator of road haulage services to the new stations.

Right, designed by G. J. Churchward, the mighty King class locomotives of the Great Western Railway hauled the renowned Cornish Riviera Express the 226 miles from London to Plymouth in 247 minutes in 1929 – then the longest regular non-stop run in the world. Passengers on such prestigious trains enjoyed a standard of service undreamt of in 1847, when the LLN caricatured those travelling first, second and third class respectively on Derby Day, below.



RAILWAYS OFFERED COMFORT AND SPEED TO ALL AND TURNED TRAVEL FROM SOMETHING OCCASIONALLY TO BE ENDURED INTO AN INTEGRAL PART OF 20TH-CENTURY LIFE.



ILLUSTRATION MARY EVANS PICTURE LIBRARY

NO LONGER THE PRESERVE OF THE WEALTHY, MASS-PRODUCED MOTOR CARS FREED POST-WAR GENERATIONS FROM THE ROUTES AND TIMETABLES OF PUBLIC TRANSPORT.

Above, Britain's roads were quiet for much of the 19th century. Steam power had failed to make an impact because of a law that restricted speed to 4 mph, chiefly to protect the interests of horse owners. Even after Karl Benz constructed his internal-combustion-engined *motorwagen* in 1885 the poor state of roads hampered development and forced this motoring party of 1909 to don masks, veils and other protective outer clothing. The few vehicles on the roads at this time offered no threat to the train's supremacy.

Competitive use of the motor car goes back to the earliest days. In 1906 the first Grand Prix race was held, and in the same year a Stanley steam car set a new world land speed record of 127 mph. Sir Malcolm Campbell was the first man to travel faster than 300 mph on land; in July, 1964, his son, Donald, reached 403 mph over a measured mile at Lake Eyre, in Australia, right.



The Automobile Association patrolman's salute told a driver in 1916, right, that the way ahead was clear of police speed traps. However, roads were never again to be so empty. After the First World War men left the Army having learnt to drive and were recruited by the new bus companies or goods haulage firms using army-surplus trucks. Mass-produced cars were now affordable for many more people, eager to enjoy the freedom offered by personal transport. Seventy years later the car had become a victim of its success and increasingly was criticised for causing injury, pollution and congestion.

CHATTERBOX MARY EVANS PICTURE LIBRARY





IN LESS THAN A CENTURY AIRCRAFT HAVE SHRUNK ONCE-DAUNTING INTERNATIONAL JOURNEYS
TIMES TO MERE HOURS, PLAYING THEIR PART IN “ABOLISHING” DISTANCE.

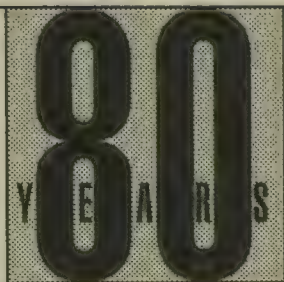
In 1842 W.S. Henson patented a steam-powered monoplane, but it was only in 1903 that the Wright brothers made the first sustained powered flight. Within 15 years aircraft were being used in warfare, and in 1919 the future King George VI learnt to fly with the RAF at Croydon Aerodrome, which by 1928 had become the most modern airport in the world and the hub of Britain's burgeoning commercial air services. That year the Prince of Wales bought the first royal aircraft, a de Havilland Gipsy Moth, above, similar to the one used by Amy Johnson in 1930 for her England-Australia flight.

Post-war aviation benefited from development of the jet-engine. A “convertiplane” proposed in 1955, right, anticipated the vertical/short-take-off-and-landing Harrier (1961). For passengers it was the elegant de Havilland Comet of 1949, the first jet airliner, that heralded the most significant change in air transport.



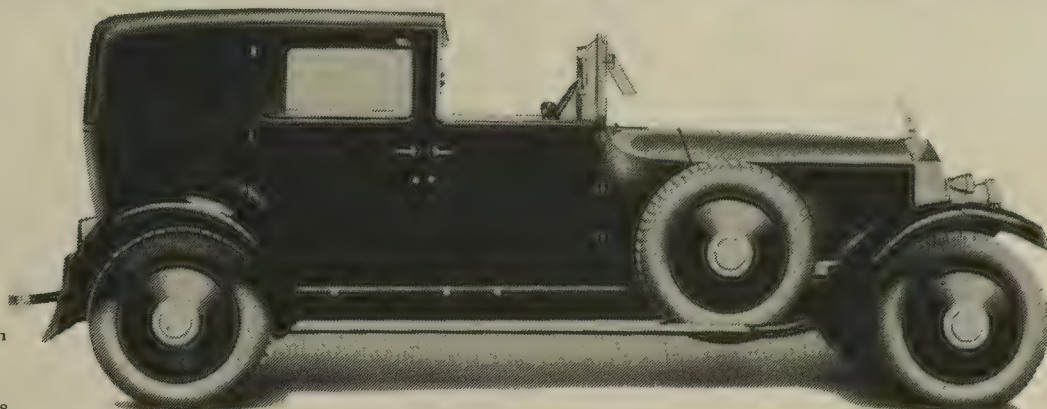


BY APPOINTMENT TO
H.M. QUEEN ELIZABETH II
AUTOMOBILE ENGINEERS
MANN EGERTON AND
COMPANY LIMITED NORWICH



BY APPOINTMENT TO
HIS MAJESTY THE PRINCE OF WALES
SUPPLIERS OF ROLLS-ROYCE AND
AUTOMOBILE ENGINEERS
MANN EGERTON AND
COMPANY LIMITED LEICESTER

*Tradition of meticulous care and attention
in the spirit of Rolls-Royce and Bentley perfection.*



Rolls-Royce
Phantom 1 with
coachwork by
Mann Egerton,
as exhibited at
Olympia in 1928.

Photograph courtesy
of Rolls-Royce
Enthusiasts Club
archives

In choosing Mann Egerton to care for your Rolls-Royce or Bentley motor car you can be sure of the most meticulous attention.

Our relationship with these most prestigious marques has flourished since 1909 when motoring pioneers Gerard Mann and Hubert Egerton undertook an agency agreement to represent Rolls-Royce, the zenith of British motor car manufacturing excellence.

From those early days Mann Egerton has grown considerably and today is one of the largest and most respected specialist motor car retailers in Europe and a member of the Inchcape International Services and Marketing Group.

It's a success story we're proud of and pays tribute to the philosophy of our founders — 'care and attention with a very personal touch'.

A philosophy that prevails

today in every aspect of our aftercare service.

A service as individual as the marques we proudly represent, dedicated to personal customer care and the provision of facilities to meet each customer's individual requirements.

As you would expect, our workshops, equipment and technicians meet the impeccable standards of Rolls-Royce.

A comprehensive parts facility supports the service operation, as well as despatching parts world-wide by surface or air and delivering locally throughout the London area.

Modern facilities indeed, but supported with a long tradition of courtesy, care and attention to the smallest detail.

For Rolls-Royce and Bentley service to the highest standards you can confidently depend on Mann Egerton.



Showrooms
34 Dover Street,
London W1X 3RA.
Tel: 071-499 8342
Fax: 071-493 6083



An Inchcape Company

Service Division
68 York Way,
Kings Cross,
London N1 9AG.
Tel: 071-837 7772
Fax: 071-278 1271



1902 - 1911

1902

Treaty of Vereeniging ends Boer War.
Salisbury retires, A. J. Balfour becomes Prime Minister.
Aswan Dam in Egypt completed.
Order of Merit instituted.

1903

US-Panama Treaty gives America control of canal; building starts in 1904.
Women's Social and Political Union formed to secure votes for women in Britain.
Speed limit of 20 mph set for cars on British roads.
Safety razor goes on sale in US.

1904

War between Russia and Japan.
Theodore Roosevelt elected 26th US President.
Freud's *Psychopathology of Everyday Life* published.

1905

Treaty of Portsmouth ends Russo-Japanese War.
"Bloody Sunday" demonstration put down in St Petersburg.
Balfour government defeated, Henry Campbell-Bannerman becomes Prime Minister.
Henry Irving dies, aged 67.
1906
Simpson Tunnel opened.
Rolls-Royce founded.



A team led by explorer Roald Amundsen became the first to reach the South Pole in December, 1911. The ill-fated expedition of Britain's Captain Robert Falcon Scott arrived a month later to find the Norwegian flag already flying.

1907

New Zealand becomes a dominion.
Baden-Powell creates Boy Scout movement.
First Cubist exhibition in Paris.

1908

King Carlos and Crown Prince of Portugal assassinated.
H. H. Asquith becomes Prime Minister on death of Campbell-Bannerman.
William Howard Taft elected 27th US President.
First Ford Model T motor car produced.
Kenneth Grahame's *The Wind in the Willows* published.

1909

Lloyd George introduces his "People's Budget".
Louis Bleriot flies across English Channel.
American explorer Robert E. Peary reaches North Pole.
Selfridge's department store opens in London.
Diaghilev's Ballets Russes perform in Paris.

1910

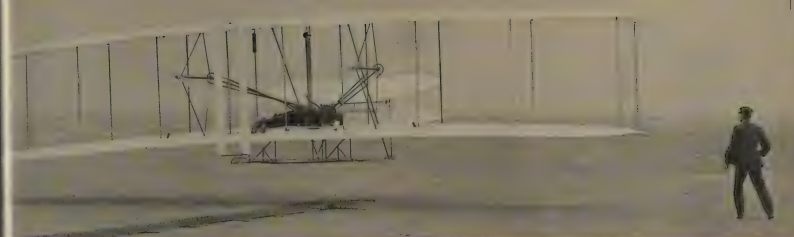
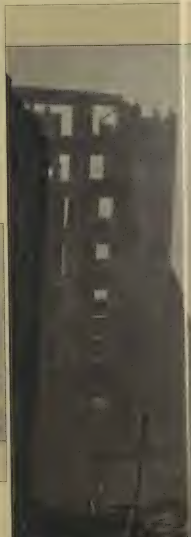
Edward VII dies, succeeded by George V.
Liberals win general election.
South Africa becomes dominion, Louis Botha premier.
Halley's comet observed.
Post-Impressionist exhibition in London.
Florence Nightingale dies, aged 90.
1911
Parliament Act reduces powers of House of Lords.
Revolution in China: Manchu dynasty overthrown.
F. W. Woolworth founded.



Professor Albert Einstein, physicist and mathematician, published his special theory of relativity in 1905. He was awarded the Nobel Peace Prize for Physics in 1921.



The San Francisco earthquake of 1906, below, cost 700 deaths. The steel-framed Bullock and Jellicott building, left of centre, withstood the shock more successfully than did conventional masonry.



On December 17, 1903, Wilbur Wright watched his brother Orville make the first 12-second flight in a heavier-than-air machine near Kill Devil Hill, North Carolina. Ten years later the Wrights built Flyer III, the world's first practical aeroplane, able to remain airborne for 30 minutes.



HMS Dreadnought, then the world's biggest battleship, was launched at Portsmouth by King Edward VII in 1906.



Died in 1910: Count Leo Tolstoy, left, author of *War and Peace* and *Anna Karenina*, aged 82; King Edward VII, aged 68.



1912-1921

1912
First Balkan War, armistice signed.
Dock, coal and transport strikes in Britain.
Woodrow Wilson elected 28th US President.

1913
Second Balkan War ends with 'Treaty of Bucharest'.
Albert Schweitzer opens Lambaréné Hospital (Gabon).

1914
Archduke Franz Ferdinand assassinated in Sarajevo; outbreak of First World War.
Irish Home Rule Act passed but immediately suspended.
Northern and Southern Nigeria united as one colony.
Panama Canal opens.
Screen debut of Charlie Chaplin.

1915
Asquith forms coalition government.
First Zeppelin raid on London.
D.W. Griffith's film *The Birth of a Nation* produced.

1916
David Lloyd George becomes Prime Minister.
HMS *Hamphire* sunk, Kitchener killed.
Battles of Verdun, the Somme and Jutland.
T.E. Lawrence appointed liaison officer to Faysal's army.
Raspoutine murdered.

1917
US declares war on Germany.
Battle of Passchendaele.

Balfour Declaration on Palestine.
Trans-Siberian Railway completed.
First recording of New Orleans jazz.

1918
Second Battle of the Marne.
German High Seas Fleet mutinies at Kiel.

Armistice signed at Compiègne.
Tsar Nicholas II and his family murdered.
Lloyd George's coalition is returned to power in British general election.
Wilfred Owen dies, aged 25.
World-wide influenza epidemic.

1919
Peace treaty signed at Versailles.
German fleet scuttled at Scapa Flow.
Louis Botha dies; Jan Smuts becomes South African premier.
Prohibition amendment passed in US.

Alcock and Brown complete first non-stop transatlantic flight.
Nancy Astor becomes first serving woman MP.
J.M. Keynes's *The Economic Consequences of the Peace* published.

1920
League of Nations sets up headquarters in Geneva; US Senate votes against joining.
Warren G. Harding elected 29th US President.

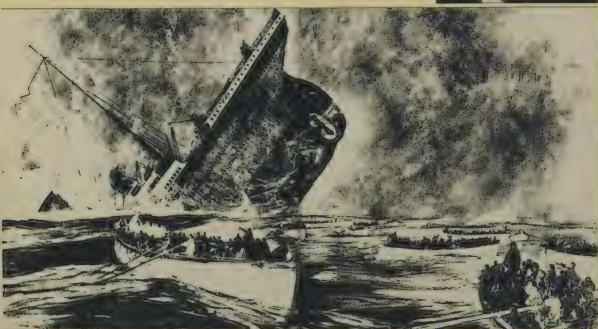
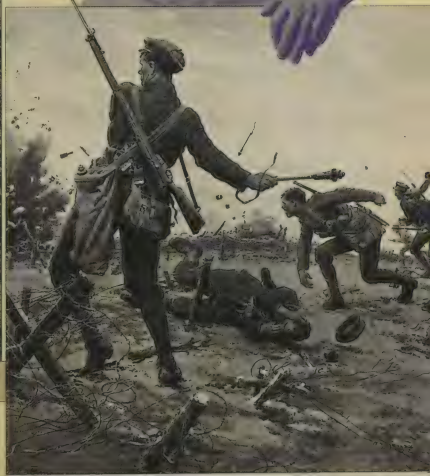
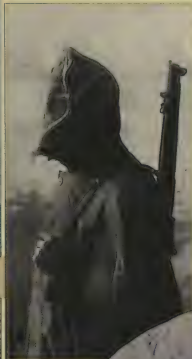
1921
Irish Free State established with dominion status.
Enrico Caruso dies, aged 48.



Leavis, left, became Chief Commissioner in Russia in 1917, the first picture capturing the celebrations in Piccadilly Circus after the news of the signing of the armistice which marked the end of the Great War in 1918.



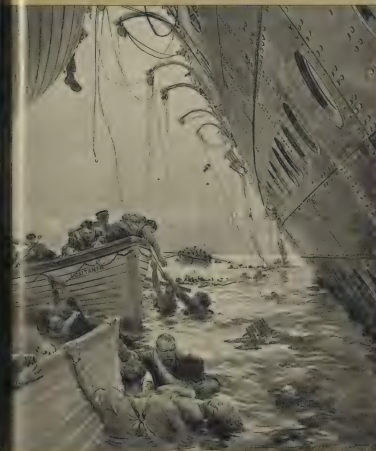
The First World War: the second Battle of Ypres in 1915 saw the first use of poison gas when the Germans initially released more than 100 tons of chlorine gas. British troops were hastily issued with anti-gas respirators such as the "new" gas mask, below (left). Right, Mata Hari has become the epitome of the glamorous and seductive spy but the extent of her spying activities is much debated. Born Margaretha Geertruida Zelle in Holland in 1876, she claimed to work for the French and not the Germans but was executed by firing squad at Vincennes in 1917. Bottom, British bomb-throwers in action at the Front at Neuve Chapelle in 1915.



SS *Titanic*, sunk on her maiden voyage after hitting an iceberg in 1912. Of the passengers and crew 1,513 drowned, but 706 were saved after the ship's SOS message was picked up by the *RMS Carpathia*.



A hunger-striking suffragette, seeking full prisoner status, is forced fed in 1913.



The sinking of the SS *Lusitania* by a German U-boat in 1915 with the loss of 1,198 lives contributed to the entry of the United States into the First World War.

1922 - 1931

1922

USSR formed by Soviet states.
Bonar Law succeeds Lloyd George as Prime Minister.
British Broadcasting Company established.

Tutankhamun's tomb discovered by Howard Carter.

T. S. Eliot's *The Waste Land* published.

James Joyce's *Ulysses* published.

Stanley Baldwin becomes Prime Minister.

Calvin Coolidge becomes US President after death of Harding.

1924
Stalin takes power in USSR after death of Lenin.

Calvin Coolidge elected 30th US President.

E. M. Forster's *A Passage to India* published.

1925

First volume of Hitler's *Mein Kampf* published.

John Logie Baird demonstrates television.

Malcolm Campbell breaks world land speed record.

1926

Germany admitted to League of Nations.

1927
"Black Friday" in Germany as economy collapses.

Leon Trotsky expelled from Communist Party.

Charles Lindbergh makes first solo flight across the Atlantic.

First popular talkie—*The Jazz Singer*—produced.

1928

Voting age for women in Britain reduced from 30 to 21.

Herbert Hoover elected 31st US President.

Alexander Fleming discovers penicillin.

First Mickey Mouse films produced by Walt Disney.

D. H. Lawrence's *Lady Chatterley's Lover* published, in expurgated version.

1929

Kellogg-Briand Pact outlawing war comes into operation.

Wall Street crash: world economic crisis.

1930

Planet Pluto discovered.

Amy Johnson flies solo from London to Australia.

Frank Whittle takes out first patent for jet aircraft engine.

British airship R101 crashes on maiden voyage.

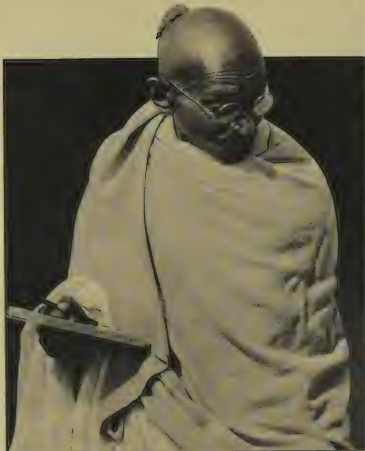
Don Bradman hits 334 runs in Leeds Test match.

1931

Statute of Westminster defines dominion status.

Oswald Mosley leaves Labour Party to form new party on fascist lines.

Empire State building in New York completed.



Above left, Mahatma Gandhi rose to prominence in Indian politics, leading the Indian National Congress in its nationalist campaign of non-violent, civil disobedience.



Above left, Ramsay MacDonald, first Labour Party Prime Minister in 1924, returned to office 1929 and 1931. Above right, Mussolini became Italy's premier in 1922.



Above right, the aftermath of an earthquake and fire that devastated Tokyo in 1923. The worst of the destruction took place in low-lying, crowded areas and resulted in more than 72,000 deaths. During the city's reconstruction steel-and-concrete buildings were erected.



Above right, a milk depot during the 1926 General Election. Below, where titled ladies, above, catered for volunteers.



High society: the famous theatrical partnership of Gertrude Lawrence and Noel Coward, seen, left, as *Amadeus* and *East* in *Private Lives*, the comedy that was written for Lawrence by Coward and which opened in 1930 at the Phoenix, in London. Right, a caricature from 1928 of a socialite at a dance in the capital.



David Lloyd George, head of the Liberals, resigned as Prime Minister, 1922.

WHAT ARE WE DOING HERE?

The Victorians assumed divine domination over nature, but their successors
are now more concerned about man's impact on the environment.

BY DAVID ATTENBOROUGH



The armchair naturalist in 1842 was in for an exciting time. The very thought of it makes me deeply envious. In the next few years magazines and books would be filled with a long succession of thrilling discoveries. Explorers had by this time established the basic geography of the globe though there were still enough blanks on the map to keep them in business for another century—and now it was the turn of the naturalists following in their wake to reveal how rich and extraordinary were the animals and plants that lived in these hitherto unknown lands.

Only three years earlier, in 1839, Charles Darwin had published an account of his voyage round the world in *HMS Beagle*. The sheer variety of life he found had astounded him. In one day, June 23, 1832, while making a general collection of insects in the forest outside Rio de Janeiro, he had netted 68 different species of small beetle. "It is enough to disturb the composure of an entomologist's mind," he wrote, "to look forward to the future dimensions of a complete catalogue" (and such a catalogue, 150 years later, is still not complete).

Two years after Darwin's book had appeared, a London publisher issued a volume of lithographs based on sketches made by Sir Robert Schomburgk during his travels in the colony of British Guiana. It included the first picture of one of the wonders of the plant world, an immense water-lily with leaves measuring 6 feet across and flowers 4 feet in circumference. This splendour was named in honour of the young Queen Victoria who had only recently acceded to the throne.

In 1847 a young botanist, Joseph Hooker, son of the director of Kew Gardens, set off for the Himalayas where he collected a great number of specimens of plants that no one in Europe had seen before, including many spectacular rhododendrons. His seedlings were planted not only in Kew but in the parks of many country houses all over Britain.

The next year a Leicester wool-merchant, Henry Bates, abandoned his business and left to look for insects in the forests of the Amazon. He stayed there for 11 years and came back with a vast collection of specimens which included some of the most beautiful butterflies ever seen, the biggest of all beetles and no fewer than 8,000 species that were previously unknown to science.

Africa, too, though better known than South America, was still yielding something new, as it had been doing since classical times. John Hanning Speke, having discovered the source of the Nile in 1859, set off on another expedition on which he found a new species of antelope and heard stories of other mysterious animals. In the Far East, Alfred Russel Wallace, sustaining himself by making collections of zoological specimens for sale to museums and private enthusiasts, was tracing the fabulous birds of paradise to their true home in New Guinea. In 1860 he not only succeeded in watching these wonderful birds displaying but also discovered several other extraordinary members of the family that were still unknown in Europe.

It is difficult for us to imagine what a sensation this stream of discoveries created. The sea, it is true, still holds surprises, but it is now very unlikely that any

large land animals remain unknown, and we can see the image of all those we do know, if not by turning on a television set, then by flicking through the pages of an encyclopaedia. But imagine how exciting it would be to turn the page of this magazine and see on the next a picture of a living abominable snowman. The Victorian public must have felt much like that when Paul du Chaillu published a description of the monster from central Africa that Speke had heard about a few years earlier. He had encountered a giant ape, the gorilla, and his illustration, a greatly exaggerated and sensationalised version of reality, shows it roaring defiance and bending a rifle in its huge hands as one of its human attackers lies sprawled in front of it.

Why such a variety and abundance of animals and plants existed was a question that troubled some thinkers in the mid-19th century. Bibles of the time carried, printed in the margins of the Book of Genesis, the exact date on which all these animals had come into existence. On one single day towards the end of October in 4004 BC, every single species of these vast numbers of insects had appeared, each a separate, individual act of creation by the Almighty. The next

day, in another stupendous act of prodigality, He brought into being all the species of amphibian, reptile and mammal to be found on Earth. These dates had been calculated by James Usher, an Irish archbishop, who in the 17th century had determined it by adding together the life-spans of the patriarchs listed in Biblical genealogies. The richness of animal and plant life revealed by the exploring naturalists must have added to the doubts that were already circulating as to whether the Bible was really to be interpreted in such a literal way. Even so, it was not until 20 years after returning from his voyage that Darwin summoned up courage to publish his explanation of how species came into existence.

But another proposition implicit in the Old Testament remained unquestioned. Genesis made it plain that animals and plants were created by God for the benefit of mankind. Adam was to have "dominion" over all. Even today that attitude towards the natural world still lingers. It reveals itself when people ask what use an animal may have, meaning, of course, what use it has to humanity. If none can be identified, then the assumption is usually made that human beings

Victoria amazonica, above, one of the wonders of the plant world. Above left, the Marquis de Ragazzi bird of paradise. Demand for their colourful feathers led to wholesale slaughter of many such exotic birds.

Below left, some of the hundreds of beetles collected by Charles Darwin in the 1830s.

must be morally justified in killing it. Certainly, few people in the middle of the 19th century had any scruples about slaughtering the animals they encountered. Naturalists such as Darwin and Bates did so for scientific reasons. Indeed, their disciplines demanded that they did so, for a new discovery could not be given a scientific name unless some physical part of it—the skull, maybe, of a mammal, the skin and feathers of a bird, the flowers of a plant—was provided, to which its newly coined name could be attached and which could be stored in a museum so that reference could be made to it in the future. But in the wake of the naturalists came the sportsmen, and they were even greedier for corpses.

The veld of southern Africa, recently opened up by Dutch settlers and missionary explorers like David Livingstone, swarmed with immense herds of zebra and antelope of numerous kinds. These

animals were all classed, significantly, as "game", a word defined by the dictionary as meaning, primarily, "amusement" or "fun". The hunters "amused" themselves on a vast scale. A man might shoot 100 or so such animals in a day. By the 1860s the majority of the game on the southern plains had been massacred. The quagga, a kind of half-striped zebra, had been totally exterminated. The bulk of the survivors were driven north into territory as yet unreached by Europeans.

In North America the railroad was advancing westwards across the prairies, once the territory of the Plains Indians and now being claimed by European settlers. On either side of it grazed huge herds of buffalo. It became a popular pastime among passengers to see how many they could shoot from the moving train. More business-like hunters could kill them almost at will. In the early 1870s an estimated two-and-a-half million buffalo were slaughtered on the prairies every year. In the Pacific the wonderful birds of paradise so recently described for the first time by Wallace were being shot wholesale to be sent back to Europe in order to decorate the hats of fashionable ladies. Perhaps those involved in this unrestrained slaughter



NATURAL HISTORY MUSEUM, LONDON



DOWN HOUSE MUSEUM



Saved in the nick of time: buffalo, above, of which millions were killed each year in the 1870s; below, the Hawaiian goose, which Peter Scott managed to breed and to reintroduce to its native island.



Lakes. The last wild individual was sighted in 1899 and the final one died in Cincinnati Zoo 15 years later.

thought that the bounty of nature was limitless and that nothing human beings could do would damage it irrevocably. Perhaps they did not mind whether it did or not. But it did.

Evidence of what could happen lay nearer than Africa or America. Orkney and Shetland had been the home of the great auk, a flightless sea-bird that was the northern equivalent of the penguin. It was hunted for its feathers, its meat and its fat. The last individual of the British population had been killed in 1812 but there were still great flocks of the bird in Newfoundland. There the hunting continued without scruple. The last living one to be seen was glimpsed in 1852. And then the species was gone. Its fate was hardly a surprise. The bird was flightless and therefore defenceless; its body was saleable; what else would anyone expect but that it would be exterminated?

The demise of the passenger pigeon was more surprising. At the beginning of the 19th century it flourished in North America in such numbers that flocks flying overhead could darken the skies for days on end. A single one of these immense gatherings was estimated by a naturalist to contain more than 2,000 million individuals. It may have been the most numerous bird species ever to have existed. But it, too, was edible. And if the human palate became bored with its taste, then the bodies could be fed to pigs to fatten them. By 1870 so many pigeons had been shot that the bird had disappeared from most of its original range and was breeding only around the Great

squander it as he wished. Maybe the loss of a species was an impoverishment of nature that mankind had no right to inflict. By the 1890s fewer than 1,000 buffalo were believed to survive in the wild and a few men decided on action. In 1905 they founded the American Bison Society, using the animal's more scientifically acceptable name. It gathered together the survivors and started on the long task of rebuilding a herd.

Around the same time, in Britain, the Duke of Bedford began collecting a rare Chinese deer. This animal had been extinct in the wild for 3,000 years and survived only in enclosed parks. In 1865 a French Jesuit missionary, Père Armand David, managed to bribe the guards, who were supposed to keep everyone, especially foreigners, from the Emperor's hunting park south of Peking, to let him climb the encircling wall. His account of what he then saw became the first description of this strange deer to appear in the West. Around the turn of the 19th century China was racked by famine and revolution. In the turmoil the herds of Père David's deer were massacred for meat. The only individuals left alive were 16 that had been exported to European zoos. The Duke gathered them all together in his park at Woburn

and, by so doing, saved the species. World opinion about man's responsibilities towards nature was changing.

Thirty years later an international body dedicated to protecting species world-wide was founded by a group of private individuals in Brussels. This, after the Second World War, became the International Union for the Conservation of Nature. By now the dangers facing the natural world had vastly increased. The task faced by IUCN was huge and its resources were tiny. The United Nations and several individual governments helped, but it was desperately short of money. In 1961 the World Wildlife Fund (today renamed the World Wide Fund for Nature) was established to help raise funds for IUCN. The organisation identified 120 mammals and 187 birds as being on the brink of extinction, among them the Javan rhinoceros, the Arabian oryx, the whooping crane, the ivory-billed woodpecker and the giant panda, adopted by the Fund as its emblem.

Prominent among the WWF's founders was Peter Scott. No armchair naturalist, he travelled, observed and recorded probably more widely than anyone had ever done before him. And he was a highly skilled, practical conservationist. He himself had been instrumental in saving the Hawaiian goose. In 1951 the total wild population of this bird was estimated to be no more than 30. He took some captive birds to his Wildfowl Trust at Slimbridge, in Gloucestershire, and persuaded them to breed. Today the species can be found in zoos all over the world and has been reintroduced to Hawaii. So, in the nick of time, the American buffalo, Père David's deer and the Hawaiian goose were prevented from following the passenger pigeon, the quagga and the great auk into oblivion.

As the conservation movement spread throughout the world, money was raised, reserves were established, breeding programmes inaugurated and research commissioned. But, as the work proceeded, it became evident that the problems were larger and more numerous

than had been thought, and they were increasing all the time. For another, even more serious, threat had been added to the insatiable thirst of hunters for living targets—the huge increase in the numbers of human beings. More and more land was needed for farms and houses, for sprawling factories and expanding cities. Rising standards of living demanded ever greater plunder of natural resources. Ores and fuels were being dug from the land and timber dragged from the forests on a continually increasing scale. Wild animals and plants had ever fewer places in which to live.

Today the dangers are more widespread than they have ever been. The perils are so obvious that the word "conservation" is on everyone's lips. Conservation charities proliferate, industries are at pains to call themselves "green" and no politician can stand without a plank labelled "conservation" in his platform. Concerns have, with only too much justification, spread, for now we realise that we are poisoning the atmosphere, polluting the oceans, destroying the ozone layer and creating acid rain. But it was the disappearance of animals that first sounded the alarms about what humanity was doing to the world and today more species than ever are in imminent danger of extinction.

WORLD POPULATION EXPLOSION

2000 6,200,000,000

The greatest threat still comes from us human beings, not because we carry guns—even though some of us still do—but simply because we exist in such immense and increasing numbers. Back in 1842 there were about 1.2 billion of us. By the end of the 19th century that figure had grown to 1.7 billion. In the middle of this century it had risen to 2.5 billion. By the beginning of the next century, in a mere eight years' time, the human population, according to the United Nations, will number 6.2 billion. Ninety per cent of that latest increase will be in developing countries, predominantly in Africa. By then the threat to the African elephant that so concerns us at the moment will not be from greedy ivory poachers but from simple African families who ask for no more than a small hut and a tiny patch of earth on which to grow food.

If, 150 years into the future, the richness of animals and plants is to bear any resemblance to what we discovered 150 years ago, then it will be because, around the beginning of the 21st century, humanity came to its senses and somehow—by a change of heart, by a dawning of economic sense, by the recognition of the inescapable fact that this planet is of a finite size—found a way of limiting its numbers and preventing itself from overrunning the Earth.

1950 2,500,000,000

1900 1,700,000,000

1842 1,200,000,000

Humanity must find a way to limit numbers and prevent itself overrunning the earth.



STREETS. GOING STRONG SINCE 1830.

Stepping out with an ever more far-ranging list of frontrunning clients in corporate business and finance.

Strolling away from our Capital City counterparts on pure performance in the marketplace.

Showing them a clean pair of heels in advertising, public relations, marketing and corporate imagination skills.

Lending our clients' communication budgets and sales messages seven-league boots.

Walking every complexity of the rapidly changing fiscal and business landscapes in our stride, reading European ground like a local, not a tourist. Stepping up the pace as we march towards the new millennium.



STREETS INTERNATIONAL LIMITED
18 Red Lion Court, Fleet Street, London EC4A 3HT
Telephone 071-351 1090 Facsimile 071-585 7267

Copyright © Edmund Walker & Co. All rights reserved. A company of Streets International Limited.



THE ARTS

PAGES 116-135





BRITISH MUSEUM LIBRARY

FINE ART: OUT OF THE DOLDRUMS

BY EDWARD LUCIE-SMITH

The last 150 years have been the most crowded in the history of the visual arts. Artistic developments had never previously moved at such a vertiginous pace, so it would have been very difficult in the year 1842 to predict this sudden explosion of creative energy. Art seems to have been briefly in the doldrums just then. The great figures of the time were the last survivors of the Romantic Movement. Both J. M. W. Turner and Eugène Delacroix were still alive. Turner died in 1851; Delacroix lived on until 1863. In 1842 Turner had a productive year: one of the pictures he painted was the famous *Peace—Burial at Sea* (Tate Gallery), which he exhibited at the Royal Academy as a tribute to his fellow artist Sir David Wilkie, who had died on his way back from the Levant. Delacroix was less productive: he spent the summer convalescing from a severe

attack of laryngitis, at the country house of the writer George Sand. His affliction was a symptom of the tuberculosis of the throat which was eventually to kill him.

Although Turner and Delacroix were both famous, neither was fully accepted by his contemporaries. This was to be the fate of most of the great artists of the mid- and late-19th century. In 1842 Gustave Courbet was already at work, but did not make his breakthrough to his characteristic realist style until he exhibited *The Stone-Breakers* and *The Burial at Ornans* in the Paris Salon of 1850. In England the Pre-Raphaelite Brotherhood, which practised realism of a rather different sort, was founded in 1848. By 1850, when the meaning of the mysterious initials PRB had become known, the members of the group were being subjected to violent abuse. Their great defender was John Ruskin, who had also been in large part responsible for cementing Turner's reputation.

The context for Courbet's realism, and for that of the Pre-Raphaelites, was provided by the rapid success of a new

invention, photography. The French painter and physicist Louis Daguerre had announced this to the public in a lecture delivered on August 19, 1839, and shortly thereafter the English inventor William Henry Fox Talbot had announced his own, quite different, photographic process. Photography challenged the traditional role of the painter: he was no longer the sole, nor even the most accurate, recorder of the visible world. Ultimately photography had two separate and apparently opposite results. It promoted a closer analysis of what was actually seen. Courbet's realism, for example, gave way to the more precise visual analysis associated with Impressionism (the first Impressionist exhibition was held in Paris in 1874). At the same time artists began to think of painting not as something which reflected external reality, but rather as something which mirrored the world of the painter's imagination. This was the position art had reached in 1892.

It was the moment at which the spirit of *fin-de-siècle* decadence began to make



Manao Tupapau

itself felt. The youthful Aubrey Beardsley received his first major commission, to illustrate a new edition of Malory's *Le Morte Darthur*. More important in the long run, it was the year in which Paul Cézanne painted his *Card Players*, now in the Musée d'Orsay, in Paris, and when Paul Gauguin, already in Tahiti, painted *Manao Tupapau* (*The Spirit of the Dead Keeps Watch*), now in the Albright-Knox Art Gallery, Buffalo. These works announce the two major directions the visual arts were to take during the course of the 20th century. In the Cézanne can be seen an increasing abstraction and simplification of forms; in the Gauguin an emphasis on mysterious poetic content, unspecific and subjective.

The first half of the new century saw a violent revolution in the visual arts, still led by painters rather than by sculptors, who had been overshadowed since the death of the great neo-classicist Antonio Canova in 1822. The only considerable sculptor of the immediately pre-modern period was Auguste Rodin, who in 1892 was busy with maquettes for one of his

GIRARDON BRIDGMAN ART LIBRARY

RATHER THAN REFLECTING REALITY, PAINTING BEGAN TO MIRROR THE ARTIST'S IMAGINATION.

Art seemed in a brief dull period in 1842 when Turner painted *Peace—Burial at Sea*, opposite. The invention of photography was to challenge the traditional role of the painter. Gauguin's *Manao Tupapau*, above, and Cézanne's *The Card Players*, right, painted in 1892, showed the directions the visual arts were to take during the 20th century.





*From a
special palette of rich
amber hues,
tawny draws its tones
from Port wines
specially
chosen to age slowly
over two decades.
Twenty long years
pass until
the mysteries of its
amber and orange glow
unfold, the
result of a long union
between
wine and wood.
The perfect release of
flavour, of depth,
of definition.
20 Years Old Tawny,
from Sandeman.*



**SANDEMAN
PORT.**

*As rich as
your
imagination.*

THEATRE: STAGE DIRECTIONS

BY SHERIDAN MORLEY



This magazine was not the only good idea of a London publisher in the 1840s; another publisher, one Effingham Wilson, had the notion that what the capital was most in need of was a National Theatre, and it has taken very nearly the lifespan of the *ILN* to turn that dream into reality on the South Bank. Somehow the scale of the dream, and the delay in its realisation, stand as the twin peaks of theatrical achievement and difficulties in the years under review.

In 1842 the British theatre was just beginning to emerge from a very long night. For more than a century only two houses had been licensed to play legitimate dramas in the capital; intimate or naturalistic acting was an impossibility and the only alternative was melodrama. But then, in 1843, came the Act of Parliament that released the theatre from the old stranglehold of Drury Lane and Covent Garden. The second half of the century saw the start of what could be considered "modern" drama, with Tom Taylor's *The Ticket-of-leave Man* (1863) showing the way forward by portraying recognisable, contemporary characters in situations (often unpleasant, frequently involving police and prison) that were all too familiar to their audiences.

Once the Theatres Act had freed companies to go their own ways, the age of the actor-manager began. Squire Bancroft at the Prince of Wales's from 1865, Samuel Phelps at Sadler's Wells from 1844 and, above all, Henry Irving at the Lyceum from 1878 established their own classical and modern companies. The Lyceum became, in all but name, a National Theatre, where Irving developed

Two Hamlets:
left, Henry Irving in
1874. Right,
Laurence Olivier's
Prince in 1937.

his great partnership with Ellen Terry and gave his audiences a repertoire ranging from Shakespeare to the

most successful melodrama of its day, Leopold Lewis's *The Bells* (1871).

Irving's finest achievement (beyond his knighthood, the first given to an actor) was to lay out the ground rules by which actors, and indeed the National Theatre, are still functioning a century or so later. His baton was taken up at the end of the century by such other, albeit lesser, actor-managers as George Alexander at the St James's, where Oscar Wilde's *The Importance of Being Earnest* had its first performance, and Beerbohm Tree at Her Majesty's, where Oscar Asche's *Chu-Chin-Chow* was first seen.

It was the Wildescandal of 1895 which first established, admittedly unhappily, the playwright as celebrity, for, along with George Bernard Shaw, he was one of the profession's great publicists. A power-struggle soon ensued between the dramatist and the actor-manager that was to rage on throughout the present century. Revolutionaries and visionaries, such as the directors Harley Granville Barker and Edward Gordon Craig (himself a son of Ellen Terry), began to suggest that other figures, the designer or the producer, might have new and often Continental light to throw on the stage. However, until the First World War the actor remained dominant, largely because, if of sufficient stature, he usually owned the theatre concerned.

But around the outer edge of the West End all was changing: the first of the Vedrenne-Barker seasons at the Royal Court established from 1904 the supremacy of Ibsen, Shaw and the theatre of ideas. There, too, were first seen the plays of the Continental dramatists Schnitzler and Maeterlinck. Gradually, and unwillingly, the London theatre was having to acknowledge that it belonged to a larger intellectual and geographic world than had been envisioned by Irving. It was Shaw, in his range of plays pleasant and unpleasant, who was to establish in his turn the new parameters of debate and drama that were to condition his contemporaries. His 94 years saw the coming of J.M. Barrie

*THIS HAS BEEN THE GREATEST GOLDEN AGE OF
STAGE ACTORS AT THE HEIGHT OF THEIR POWERS.*





PHOTOGRAPHS: MANDER & MITCHELSON THEATRE COLLECTION

JOHN OSBORNE'S *LOOK BACK IN ANGER* ENDED THE ERA OF ELEGANT DRAWING-ROOM COMEDY.



Oscar Wilde's *The Importance of Being Earnest*, above, with Gwen Ffrangcon-Davies, John Gielgud and Edith Evans in 1939. The arrival of John Osborne's *Look Back in Anger*, left, with Kenneth Haigh and Mary Ure at the Royal Court in 1956, now suggested that British theatre in the latter half of the 20th century could be about sex and anger rather than elegant charades. Ironically, the play now seems more dated than earlier work by Coward and Rattigan.

and J. B. Priestley, Somerset Maugham and Frederick Lonsdale. Noël Coward and Terence Rattigan.

Apart from the gradual shift of power, two other major changes in contemporary British theatre of the mid-20th century can be specifically dated. The foundation of the Arts Council in 1946 and the opening of John Osborne's *Look Back in Anger* at the Royal Court 10 years later were twin landmarks, the one of government funding and the other of artistic change, that were to characterise the future development of drama.

The Arts Council set up a network of subsidised production that gave regional life and some kind of economic security to theatres which could not survive at the box-office alone; Osborne ended the era of the Cowardly drawing-room comedy and suggested that theatre in the latter half of the 20th century could be about sex and anger rather than elegant charades. Ironically, seen again almost 40 years later, *Look Back in Anger* has dated more than much of the well-made drama of Rattigan and Coward that it overtook in the 1950s.

In more classical spheres the building in the 1970s of the National Theatre, and in the 1980s of the Barbican, enshrined in all-too-solid concrete the idea of permanent companies which had started in the 1940s with John Gielgud at the Haymarket and then been pursued after the war by Laurence Olivier at the St James's. Today these new London theatres are run by directors rather than actors, and their regional equivalents are controlled by business managers rather than directors. If the trend continues, the theatre of the 21st century may be run largely by accountants—a result of the apparently endless struggle to secure adequate financing from either private sponsorship or the public purse. The question of how drama should be funded remains unresolved and is far too dependent on political whim.

Nevertheless, this has been the greatest golden age of actors; in this century alone we have seen Olivier, Redgrave, Gielgud, Richardson, Ashcroft, Evans and Thorndike at the height of their classical and modern powers. Olivier's peerage was, like Irving's knighthood, the recognition of his genius, and perhaps, too, its valedictory salute. Gwen Ffrangcon-Davies, who died at 101 at the beginning of this year, had auditioned as Juliet for Ellen Terry. With her death the chain seemed at last to have been broken, until one remembers Sir John Gielgud, at 88—grand-nephew of Ellen and the only remaining Terry—happily still at work. "The angel of death," he said in his last stage appearance, "seems quite to have passed me by." □

INDIAhh



East of the Sun, West of the Moon.

This fairy tale water-palace, nestling beneath Rajasthan's rugged Nahargarh hills, was in real life an extravagant hunting lodge for the Maharajahs of Jaipur.

India is studded with such jewels, in settings

that will take your breath away. Some are romantic relics of a bygone age, others fulfil a wider role as luxury hotels. All are simply spectacular.

India. The finest holidays under the sun (and moon).

To: The Government of India Tourist Office, 7 Cork Street,
London W1X 1PB. Tel: 071-437 3677/8. Prestel 4604404
Fax: 071-494 1048.

I am longing to read your free 32 page full colour brochure on every aspect of holidaying in India.

NAME _____

ADDRESS _____

PALACES

MUSIC: A PHALANX OF STARS

BY MARGARET DAVIES

The London musical season was at its height in the week that this magazine first appeared on the streets of the capital. The Royal Italian Opera was performing at Her Majesty's Theatre, as it did every spring and summer. The principal artists from the company also took part in concerts, singing extracts from the popular operatic repertory, and they appeared at evening receptions given in the palaces and great houses by society hostesses and members of the nobility. Two such private parties were held at Buckingham Palace on May 20 and June 1, 1842, at which the leading tenor of the Italian opera, Mario, sang for one of his greatest admirers, Queen Victoria, who was a knowledgeable opera-lover. She regularly attended performances as well as organising private concerts for her guests.

The operatic repertory at this time was almost exclusively Italian. The most popular works were *The Barber of Seville*, *La gazza ladra*, *Otello* and *Semiramide* by Rossini; *Norma* and *I puritani* (a favourite of Queen Victoria's) by Bellini; *L'elisir d'amore*, *Anna Bolena*, *Lucrezia Borgia* and *Lucia di Lammermoor* by Donizetti. *Don Pasquale*, written in 1843 by Donizetti for the four great voices of the day, Giulia Grisi, Mario, Antonio Tamburini and Luigi Lablache, was an immediate triumph. It is interesting to note the degree of constancy of public taste.

Of the three great Italians, only Donizetti was still composing, and he was terminally ill; Bellini was dead and Rossini had stopped writing operas. But a new star had just appeared in the firmament who was to outshine them all. Giuseppe Verdi had already achieved his first success in Italy with *Nabucco*, and in the course of the next half century was to compose another 20 operas. They did not gain an immediate foothold outside their composer's native land—some of our ancestors found their melodic exuberance and dramatic power strong meat—but his works now constitute a major part of the core of the repertory.

Verdi's advent coincided with another significant change in the London scene:

the establishment of a second Royal Italian Opera company in the theatre in Covent Garden. This house had suffered many years of varied fortune until 1847, when the nucleus of the singers who had ruled the roost at Her Majesty's seceded with their music director, Michael Costa. The Italian repertory for which they were renowned was soon to be augmented at Covent Garden by the works of French composers. Meyerbeer's grand opera *Les Huguenots* became a firm favourite—sung, of course, in Italian, as were all French and German works that subsequently entered the repertory.

The continuing existence of the depleted company at Her Majesty's, where the Swedish soprano Jenny Lind had been engaged as a rival attraction, undoubtedly spurred the Covent Garden troupe to higher standards. A performance there of Mozart's *Don Giovanni* was praised by the contemporary *ILN* critic for "the powerful phalanx of leading singers . . . the matchless orchestra . . . the genius of Costa".

The rivalry between the two Italian opera companies was to continue almost until the end of the 19th century. Covent Garden gave the first performances in England of Verdi's *Rigoletto* and *Il trovatore* (neither of which was much appreciated by the critics of the day), Meyerbeer's *Le Prophète* and Berlioz's *Benvenuto Cellini*, conducted by the composer. Her Majesty's had the greater distinction of giving the world première of Verdi's *I masnadieri*, which he composed for Jenny Lind. The manager of the latter theatre, Benjamin Lumley, even offered Verdi the post of musical director and invited him to compose for Her Majesty's one opera a year for 10 years. Verdi declined. In spite of his "extraordinary liking" for London he pronounced the climate "horrid". Thus was the course of musical history decided.

However, both opera houses were soon to suffer the fate of many others at this period—destruction by fire. Covent Garden burnt down in 1856, after a fancy-dress ball. A new theatre was



Queen Victoria, left with members of her court, portrayed by William Drummond, on her first visit to Covent Garden Theatre, early in her reign. She was a keen opera-goer until her widowhood and held musical soirées at Buckingham Palace. Rudolf Nureyev, right, made his début at Covent Garden in 1962, dancing with Margot Fonteyn in *Giselle*. Their partnership and his solo dancing added to the lustre of the Royal Ballet and confirmed his own status as a superstar of the ballet world.

STAR SINGERS ATTRACTED THE PUBLIC IN THE
19TH CENTURY AS SURELY AS THEY DO TODAY.

erected in a mere seven months and the present Royal Opera House opened on May 15, 1858, with *Les Huguenots*, sung by a cast that included Grisi and Mario, conducted by Costa.

The opening night was not an unqualified success, the performance having been delayed by extended scene changes. It was as well that the monarch was not present. Although still a frequent opera-goer, the Queen did not match her enthusiasm with punctuality and her late arrival would interrupt a performance while the national anthem was played. At her suggestion the anthem was therefore played only on the first and last nights of the season, a practice observed to this day.

The artistic and financial fortunes of both London's Italian opera houses continued to fluctuate, with star singers exercising considerable influence on repertoire and casting—as well as bringing in the public as surely as they do today.

When the time came for the leading soprano, Giulia Grisi, to retire, Covent Garden had the good fortune to secure the services of the then unknown Adelina Patti, who for a quarter of a century was to add lustre to the Italian and French repertory. She was London's first Aida and Juliette. But it was left to two other theatres to introduce the new music dramas of Richard Wagner.

Her Majesty's, having been destroyed by fire in 1867, reopened in 1877, presented the London première of Bizet's *Carmen*, housed the newly-formed Carl Rosa Company's seasons for several years, and in 1882 presented a German troupe in the first performances in England of Wagner's *Ring*. (Thereafter the theatre's operatic fortunes declined.) In the same season *Tristan und Isolde* and *Die Meistersinger* were given at Drury Lane under the baton of Hans Richter, the conductor who was later to establish Covent Garden's own Wagner tradition.

The manager of Drury Lane, Augustus Harris, followed his Wagner season with an equally successful Golden Jubilee season of Italian opera, as a result of which he was offered the management of Covent Garden. His plan for the house was "to give grand opera a decent burial or resuscitate it". Backed by the establishment of the day, which included George Bernard Shaw in his critic's guise as Corno di Bassetto, Harris produced eight dazzling seasons which were curtailed only by his sudden death in 1896.

The Australian soprano Nellie Melba had assumed the mantle of the *prima donna*, and reigned supreme for 25 years, joined by some of the greatest voices of the period, which included Jean and Edouard de Reszke. Harris was responsible for introducing Puccini's and Leoncavallo's new style of Italian *verismo* opera and Verdi's final masterpiece *Falstaff*. He established Wagner's place in the repertory, bringing the Hamburg Opera and their musical director, the composer Gustav Mahler, to London for Covent Garden's first *Ring*. Most important of all, he abolished the deplorable custom of performing everything in Italian translation; thereafter French and German operas were heard in the original language.

By now "Italian" had been dropped from the Covent Garden theatre's name: the Royal Opera House was born. The new century brought new voices, among them the tenor Enrico Caruso, and the first British performances of three more Puccini operas, of Debussy's unique masterpiece *Pelléas et Mélisande* and Wagner's *Parsifal*. It also saw the advent of Thomas Beecham, as conductor and impresario: he introduced three operas by Richard Strauss and found himself in conflict with the censor over the morals of two of them, *Salome* and *Der Rosenkavalier*; he organised a visit to London of Diaghilev's Ballets Russes, an initiative that was to lead to the creation of Covent Garden's own ballet tradition.

Beecham's activities were not restricted to Covent Garden. His season of Russian opera at Drury Lane opened a whole new world to London audiences; the style of the works and the powerful operatic acting of the company, headed by the great bass Feodor Chaliapin, made a huge impact. Beecham's own opera company also provided the only performances in London during the First World War, but ran into financial difficulties in the 1920s.

Landmarks of the inter-war years at Covent Garden were the German seasons conducted by Bruno Walter, with Lotte Lehmann, Elisabeth Schumann and Lauritz Melchior; while the Italian repertory was graced by the



SNOWDON/CAMERA PRESS



AUGUSTUS HARRIS'S PLAN WAS "TO GIVE GRAND OPERA A DECENT BURIAL OR RESUSCITATE IT".



The climax of *Götterdämmerung*, above, drawn by Fortunino Matania to show the downfall of the gods in the Covent Garden production of 1913. Wagner's music drama *Der Ring des Nibelungen* was staged to mark the centenary of the composer's birth. It was a memorable year for music in London and included also the début of the Russian bass Feodor Chaliapin, the return of the Italian tenor Enrico Caruso and the first British performance of *Der Rosenkavalier*, by Richard Strauss. The same composer's *Salome*, long banned in England on account of its biblical content, was first staged in London in 1910. The portrait, left, depicts the Finnish soprano Aino Ackte, who sang the title role, drawn by G.C. Wilmshurst.

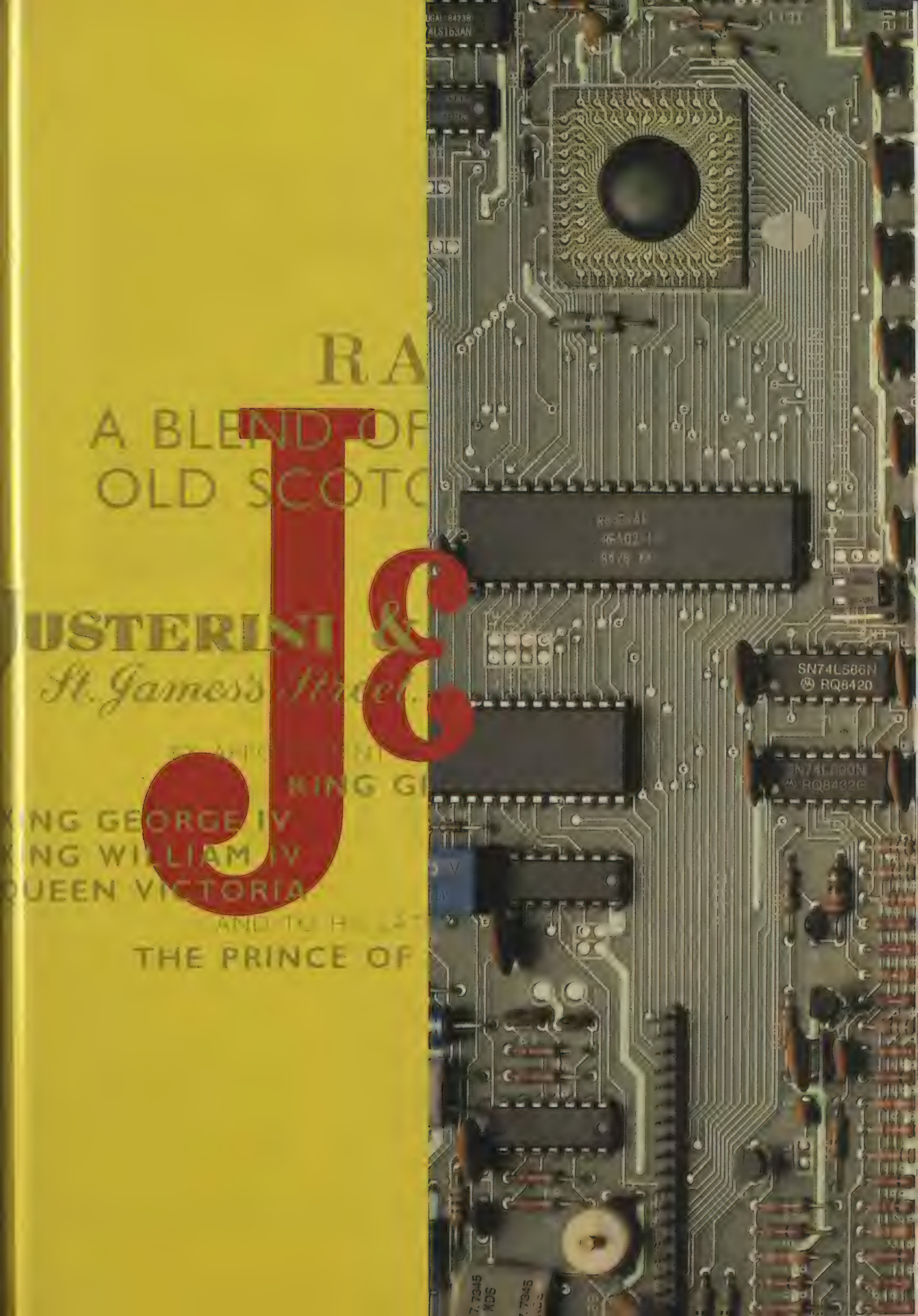
voices of Rosa Ponselle, Beniamino Gigli and Ezio Pinza. The rise of British singers was heralded by Eva Turner, who is remembered as a fine Wagnerian and the greatest Turandot of her day. The appearance of such eminent conductors as Furtwängler and Gui pointed the way to a change in the balance of power.

At Sadler's Wells in the 1930s a company of British singers was laying the foundations of national opera and flourished alongside the ballet company created by Ninette de Valois. Both were brainchildren of the indefatigable Lilian Baylis. The ballet transferred to Covent Garden and reopened that theatre after the Second World War with a brilliant production of *The Sleeping Beauty* and thrived to become one of the leading companies in the world. The opera took root in north London and built up a repertory that extended to Janáček, Stravinsky, Prokofiev, Ravel and a list of British composers, headed by Benjamin Britten. After moving to a more central home at the London Coliseum the company assumed its rightful name of English National Opera.

The destiny of the Royal Opera was shaped in the post-war years by a succession of music directors, each of whom made an individual contribution. Karl Rankl had to build up the company from scratch; Rafael Kubelik enriched its calibre and welded it into an ensemble which is remembered for a superlative production of *Les Troyens* by Berlioz; Georg Solti's claim to have created the best opera orchestra in the world was no idle boast and his ability to generate tension and excitement throughout the house is apparent whenever he returns as a guest conductor; Colin Davis nurtured singers and repertory and his youthful drive attracted a new audience; Bernard Haitink has emphasised the importance of the orchestra's role.

Unique among the singers of the past half-century is Maria Callas, who since her death has become a legend. Many others among the great voices are those we can look forward to hearing in the coming months. Most exciting of all is the anticipation of those yet to come.

Recent years have seen a big increase in audiences. Companies in Wales, Scotland and the north of England have each built up a following. The annual Proms have opened the door of Covent Garden to the younger generation. Performances in huge auditoriums at Earls Court, Wembley and outside London reach a wider public than any traditional theatre. Television and video recordings now bring opera into the home and the great singers of the world have become household names. Queen Victoria would surely approve □



RA

A BLEND OF
OLD SCOTCH

USTERINI &
St. James's Street.

FOR THE
KING GEORGE

NG GEORGE IV
NG WILLIAM IV
QUEEN VICTORIA

AND TO HIS
THE PRINCE OF

126 years on, Barnardo's is confronting fresh challenges



CHANGING TIMES

**The country's
biggest children's
charity has come a
long way since it
was founded in the
East End of
London in
1866.**

What would you do if you found an eight year old girl sobbing in a corner because she had been raped?

There is no easy answer. The chances are you would try to win the little girl's trust.

But after all that hurt and pain, many children who suffer abuse find the process of rebuilding their shattered faith in the world, and in themselves, difficult and slow.

Many feel let down, sometimes even to blame for what has happened. But few will be able to express what is burning inside.

In a changing world, Barnardo's has

had to face up to many new challenges.

While some of the social issues we faced a hundred years ago - like poverty and homelessness - have still not found answers.

Barnardo's is the UK's biggest and best known children's charity. Years of hard work, commitment and willingness to change with the times have earned us that enviable reputation. Today, with 155 local projects working with over 20,000 children, young people and families every year, Barnardo's is very much an action charity.

Action like helping to find new homes for children who cannot live with their own parents. Running day centres for pre-school age children at risk. Providing special training for young people with severe learning disabilities.

Respite care is one way we can relieve parents of children with special needs from round the clock caring.

It gives them the chance to enjoy some of the 'ordinary' things in life most people take for granted: having a lie-in at the weekend, perhaps; not being tied to a rigid timetable; having time to spend with other family members who may need a little extra attention.

Family life can often suffer if parents go without a break and become more and more exhausted and feel unable to cope.

Other parents are bringing up their children by themselves on low incomes in areas of urban deprivation. Many face the daily grind of struggling to get by on too little money and poor housing.

Some mothers miss meals to feed their children, who still have to go without new clothes and shoes.

Other young people sleep rough on the streets, easy prey for anyone who may offer them a bed for the night or a hot meal.

Barnardo's is not frightened of meeting new challenges. Over the past year, new projects have been opened to help families and children affected by HIV, the virus that can lead to AIDS.

Families who may be living in fear and isolation, not knowing who to trust. Parents who do not know how to tell their children that they are going to die. Children whose brothers contracted the virus through treatments for haemophilia.

Families living with few friends and mounting despair.

But Barnardo's is making a difference.

Whatever the project, the emphasis is on finding solutions to difficulties in partnership with the people concerned.

That's the modern face of caring in the 90's.

And it's what Barnardo's does best.



The need for Barnardo's has never been greater. Last year, £1 million every week was needed to provide our services.

This year the cost is £1½ million a week.

It's a tough challenge. But with your help we can make it.

To make a donation, or for more information, write to Barnardo's, Tanners Lane, Barkingside, Essex IG6 1QG.



Barnardos

CINEMA: CHANGING VIEWS

BY GEORGE PERRY

The principle on which cinematography is based, persistence of vision, was known early in the 19th century, and Peter Mark Roget, before compiling his *The-saurus* and devising chess problems for *The Illustrated London*

News, presented a paper to the Royal Society in 1824 describing its effects. Spinning devices based on the principle, such as the Thaumatrope, the Phenakistiscope, the Zoetrope, the Praxinoscope and many others, provided parlour entertainment for the mid-Victorians, amused to see a bird flapping its wings or a dancing clown through a slit in a revolving drum.

The progress of photography hastened the depiction of realistic movement. Eadweard Muybridge emigrated from Kingston-upon-Thames to California, where he became involved in photographic experiments. In 1877 he set up a row of cameras to be triggered in succession by a galloping horse. Further experiments revealed the nature of human and animal locomotion, and some

of the images obtained were projected in a sequence for a second or two.

Other photographic pioneers were stirred, including Ottomar Anschütz, in Germany, and Étienne-Jules Marey, in France. In England, in 1888, Louis Le Prince recorded, on paper negative film, moving traffic on Leeds Bridge, and the following year, in America, George Eastman patented celluloid film. Then Thomas Edison assigned his assistant William Laurie Dickson to produce the Kinetophonograph, from which was developed the Kinetoscope, a sort of penny-in-the-slot peep-show machine. A century ago Edison also invented the standard 35mm-wide film, with four sprocket holes flanking each frame, still used today. In 1894 Edison's Kinetoscopes were on public view in New York and London. Meanwhile, in France, Auguste and Louis Lumière were experimenting with projected images, which they showed to an audience in Paris in 1895. By the following year Lumière films were established on the variety bill at the Empire, Leicester Square, while other pioneers in Britain—among them Birt Acres and Robert Paul—were also showing films to paying audiences.

After several years cinema emerged from peep-show arcades, music-halls and fairgrounds. The first feature films to tell a proper story came half-way through the opening decade of the 20th century. Purpose-built cinemas sprang up, the rental system that still drives film exhibition was instituted and the public became excited by the idea of stars.

Film-makers in America migrated from New York to Los Angeles, where in 1910 David Wark Griffith made *In Old California* in a suburb called Hollywood. Charles Chaplin's début was in 1914. A year later Griffith's *The Birth of a Nation* opened and became the most successful film of all time (allowing for inflation). The silent film era officially ended in 1927 when the Warner Brothers revitalised their flagging company by releasing *The Jazz Singer* with songs by Al Jolson, but almost no dialogue. Although sound experiments were nearly as old as the cinema itself, it was the first time that a major studio had backed a system. Within two years the majority of the world's cinemas were wired for talkies.

Colour was the next great advance.

Many processes had been tried and discarded as unsatisfactory. The best was Technicolor, which even in its early, two-colour phase achieved pleasing results in such films as *The Black Pirate*, with Douglas Fairbanks. In 1935 the first feature in three-strip Technicolor, Rouben Mamoulian's *Becky Sharp*, was released. It was nearly 20 years before the bulky cameras containing three separate reels of film could be replaced by lighter equipment, when fast Eastman Color, similar to Kodachrome still film, became the new industry standard.

During the mid-1950s attempts were made to counter the decline in cinema admissions caused by the growth of television. From 1953 to 1955 many stereoscopic (3-D) films were released, which had to be viewed through Polaroid spectacles. Wide-screen systems appeared, including Cinerama—which required three synchronised projectors—and CinemaScope, for which the image was squeezed in the camera by an anamorphic lens and later opened up by a similar lens on the projector.

In recent years most technical advances have been concerned with the making of films rather than with their screening. Special effects have been transformed by the use of computers. Theoretically it is now feasible to recreate Marilyn Monroe or Humphrey Bogart as computer images so convincingly that they would appear to be living performers, though the input of necessary data would be of such immensity that not even Hollywood could afford it. Yet 20 years ago the notion that a home computer could have a now-commonplace 50-megabyte capacity would have seemed absurdly fanciful.

It is similarly possible for computers to be used to generate settings. Should a scene require performers to walk down Piccadilly in the 1930s, the appropriate information, buildings, traffic and passers-by could be fed in from various sources then adapted and co-ordinated to suit the needs of the art director. Such techniques are likely to be employed first in commercials, and have already achieved such feats as inserting the long-dead James Cagney and Louis Armstrong into present-day situations.

New methods of viewing films will also evolve. At the National Museum of



BILL HILLS, POSTERS AND DESIGNS

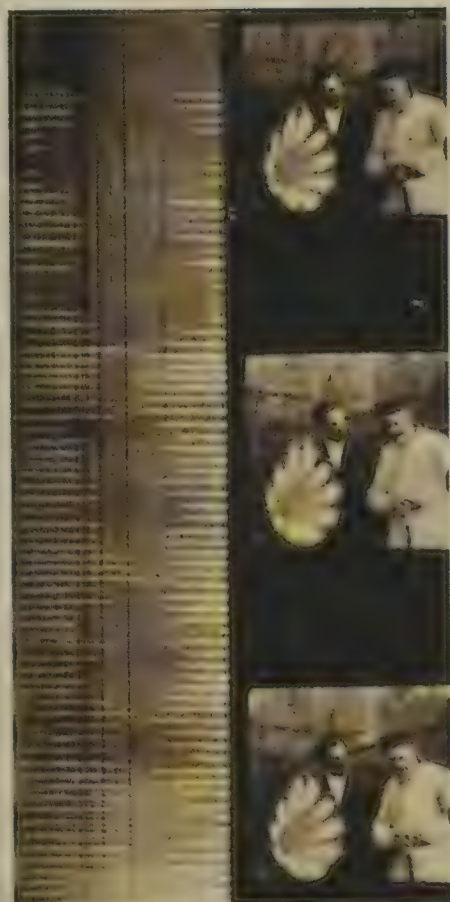


KOBAL COLLECTION

*THE ERA OF THE SILENT FILM OFFICIALLY ENDED
IN 1927 WITH THE RELEASE OF THE JAZZ SINGER.*

Technical advances: opposite, a scene from Rouben Mamoulian's Becky Sharp (1935) which was shot in an early form of Technicolor.

Above, Al Jolson sings to his mother, played by Eugenie Besserer, in The Jazz Singer. Left, a film strip from 1920 synchronising the sound and the image. Right, City Lights (1931), produced and directed by Charlie Chaplin as a defiantly silent comedy in the age of talkies.





ADVANCES ARE NOW CONCERNED MORE WITH THE MAKING OF FILMS THAN WITH THEIR SCREENING.



Challenges to the popularity of television: above, stereoscopic (3-D) films in the 1950s required audiences to watch them through Polaroid spectacles. Left, the IMAX screen at the National Museum of Photography, Film and Television in Bradford, here showing the Rolling Stones in concert, the first feature-length production made for the system. Each image is 10 times the size of 35mm film.

Photography, Film and Television, in Bradford, the giant IMAX screen, as large as the side of an office building, has been in use for several years, showing with astonishing clarity films projected from an image 10 times the size of Edison's 35mm frame. Recently the first feature-length IMAX production, a film record of the Rolling Stones' Steel Wheels/Urban Jungle tour, has been screened. As the number of IMAX theatres throughout the world grows, so does the potential for the system's use in making fiction films. Later in this decade a London IMAX theatre is planned to open close to the new Channel Tunnel terminal at Waterloo. While most cinema films end up as domestic viewing—a trend that will increase with the advent of high-definition television, a wider screen shape and new laser home-video systems using compact discs—IMAX can be seen only theatrically, with an audience sharing the experience. Its spectacular showmanship echoes the fairground entrepreneurs of nearly a century ago who brought the Bioscope to the people□

George Perry is the films editor of *The Sunday Times*.

The key to No. 1 London.



This is the key to Apsley House, home of the first Duke of Wellington
and known for over two hundred years as "No. 1 London".

For those who are aware of the subtle yet valuable distinctions in Private Banking, one name stands out in London: Swiss Bank Corporation. We provide a premium service to a prestigious clientele. Whether you need personalised portfolio management, deposits or borrowings in Sterling or foreign currency, securities services or foreign exchange, we can deliver in the style and manner which has earned us a worldwide reputation for trust, discretion and security. Established in London for almost 100 years and combining a tradition of individual service with the strengths of a major international bank, we offer a global perspective which will become increasingly important to investors as we move through the 1990s. If you would like to learn more about our approach to Private Banking and Personal Portfolio Management, contact Angus Cruickshank on 071-711 4802.



**Swiss Bank
Corporation**

The key Swiss bank

London Private Banking Office: 30A Charles II Street, London SW1Y 4AE (a member of SFA).
Office of the Chairman and Executive Board: CH-4002 Basel, Aeschenplatz 6. Executive Board in Zurich: CH-8010 Zurich, Paradeplatz 6.

BROADCASTING: SWITCHING CHANNELS

BY BRIAN WENHAM

The history of the 20th century, when it comes to be written, will highlight broadcasting as a major unifying force. Initially through radio and then by television, broadcasting brought into the domestic environment entertainments and enlightenments that had once had to be foraged for mostly outside the home. Shared enthusiasm for these manifestations held nations together in times of peace and even more so in times of war. Nowhere was the potential of these new media more fully exploited than in Britain.

Britain's primacy expressed itself first in the wisdom of its broadcast funding. A

licence fee was set at a level that allowed for the steady development of a non-commercial sector; when a commercial sector was grudgingly introduced, from the 1950s on, it was hemmed in by regulation and expectation. Commercial broadcasting might draw its financial sustenance from a different well, but it was expected to emulate its rivals in both the purity and the freshness of the water. And for some decades it did.

With funding secure, attention could be concentrated on what we nowadays call the product, but what professionals of the time called simply "programmes". Programmes—and the schedules that held them together and within which they sat—became the forcing ground for much that was best in British arts and information. Each medium displayed its own strengths. Radio, pioneered by

the austere disciplinarian John Reith, clearly and classically had a strength in music, but added to it memorable news, comedy, drama and talks. Television put pictures to all these disciplines, but drove forward especially in the world of documentary. The world was seen to narrow. Wise men spoke of a "global village".

Ritual and royalty were significant elements in broadcasting's special social cement. Radio and then television revelled in the rituals of sport. And some sports took a long time to reach their conclusion—no small blessing for those with schedules to keep busy. Sport made armchair listeners and viewers of most of us, fans in areas where we would never dare to be participants. A small, green table on which sat 22 coloured balls became the focus for one of the strangest sporting statistics of all time. In the late spring of 1985, at around 1am, it was estimated that some 21 million bleary-eyed Britons were watching the conclusion of the tense snooker final in which Dennis Taylor beat Steve Davis.

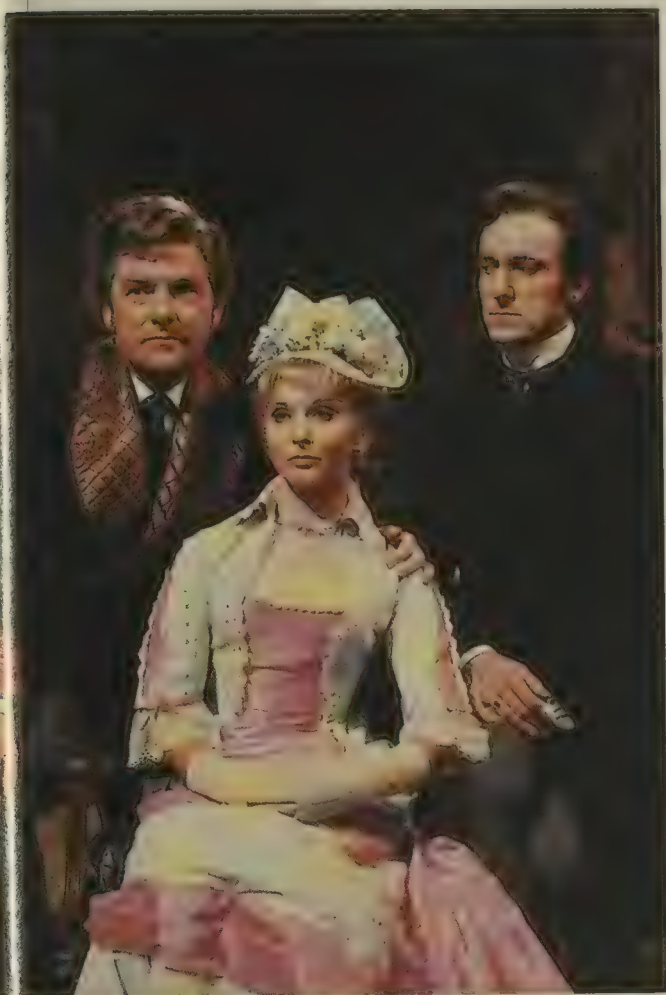
The rituals of royalty, too, were central to broadcasting in Britain. Radio was on hand to signal the end of the reign of King Edward VIII; television came of age with the coronation of his niece, Queen Elizabeth II. The Queen has since encouraged or allowed two major documentaries to be made about her and her family. Sneered at by some as no more than elaborate "corporate videos", each film in fact indicated that the royal family was abreast of its subjects in being "screenwise", and in understanding the importance of television.

Broadcasting's major achievements, however, were more handcrafted. At times media that seemed in their everyday ordinariness little more than a bran tub for the achievements and aspirations of others attained for themselves the status of art. Each of us who has lived for the past half-century or more will have a personal list of such moments. From television alone it might include *The Forsyte Saga*, *Talking to a Stranger*, *Pennies from Heaven* and *Boys from the Blackstuff* in drama; *The World at War* and *Life on Earth* from documentary; *The Morecambe and Wise Show* and *Till Death Us Do Part* from comedy; Ken Russell's *Elgar* in tribute to music; *That Was The Week That Was* for satirical effrontery; and so on.

Left, some devoted listeners to Children's Hour on the BBC between 5pm and 6pm in 1923.

Opposite left, Kenneth More, Nyree Dawn Porter and Eric Porter in The Forsyte Saga (1967-69). The series had an average audience of 16 million, which rose to 18 million for its final episode. Opposite right, Ernie Wise and Eric Morecambe enjoyed a similar popularity and established themselves as television's leading comedians in the 1960s and 70s. The television of tomorrow will have less genuine variety within an outward show of greater choice.





BROADCASTING BROUGHT INTO THE HOME ENTERTAINMENTS AND ENLIGHTENMENTS.

These achievements invited jealousy and made enemies. Those easily offended by rudery gathered under the banner of prudery, and the real or imagined intrusion of "sex and violence" became the regular stuff of tabloid hand-wringing. In fact few broadcasters were openly exploitative of public taste; producers agonised with their peers over the right and proper degree of frankness to be put into the homes of the land. But in the late 1980s government saw fit to try to nanny the issue away from the political agenda. A Broadcasting Standards Council was set up; predictably broadcasters were marginally less punctilious about matters on which their judgment was no longer final and the amount of stray nudity increased.

Over the decades straight political bullying has been a larger cross for broadcasters to bear. Even though British politicians had worked out a sturdy economic framework for broadcasting, they were loath to let it be fully grown-up where their own trade was concerned. From Winston Churchill and the General Strike, through the Suez Crisis and on into the 20 years of troubles

in Northern Ireland the politician's song has been the same. The broadcast media must not only be open-handed and balanced in their reporting, they should also soften the rougher edges of what they find out.

In recent years one faction of broadcast journalists sought accommodation on fresh analytical turf; it implicitly accepted that broadcasting might inflame, and worked to iron out any "bias against understanding", taking upon itself a "mission to explain". Then, at the start of the 1992 general election campaign, this fine theory imploded. Setting out, lumberingly enough, to analyse and explain present economic discontents, that old warhorse *Panorama* was stopped in its tracks, and the coolest of programmes was banned for fear a major row might ensue.

Forces far stronger than political malice are chipping away at broadcasting's foundations. Someone looking back from the middle of the next century might well remark that much of the rare success of 20th-century broadcasting sprang from its restricted outlet. Until quite recently engineering wisdom kept

the broadcasting spectrum tight and the number of channels limited. The world of satellite communications has changed that. Channels proliferate and the first casualty of proliferation is the skilfully crafted schedule; the second is any sense of shared experience. We are all channel-hoppers now.

As we hop we shall find that the terrain becomes increasingly inhospitable. Unlike the situation in broadcasting's great days, cash can no longer keep up with commitments and market failure is likely to follow. Outright failure will mean service collapse, as was the case with British Satellite Broadcasting; limited failure will result in a largely repetitious programming pattern with little left over for novelty or experiment. We shall have less true variety within an outward show of greater choice.

As the century moves to a close there is little political appetite for trying to draw the genie back towards the bottle. The market will provide what it will provide. Broadcasting is now spoken of chiefly as a business. What distinguished it in its long and formative interlude of glory was that it was primarily a profession □

1932-1941

1932

Franklin D. Roosevelt elected 32nd US President.
Indian National Congress party declared illegal; Gandhi arrested.
Lindbergh baby kidnapped.
Cockcroft and Walton split atom.
Discovery of the neutron.

1933

Prohibition repealed in US.

1934

Hitler elected Führer, rivals eliminated in "Night of the Long Knives". Austrian Chancellor assassinated.

Stalin's purges begin in USSR.

1935

Nazis repudiate the Versailles Treaty, compulsory military service begun, Nuremberg laws against Jews instituted.

Baldwin replaces MacDonald as leader of National Government.
Robert Watson-Watt develops radar.

1936

German troops occupy Rhineland.
Italy annexes Abyssinia.

Spanish Civil War begins.

BBC inaugurates TV service.
Jesse Owens wins four gold medals at Berlin Olympics.
Life begins publication.

Allen Lane starts Penguin Books.

1937

Neville Chamberlain becomes Prime Minister on retirement of Baldwin.

Lord Halifax visits Hitler; attempt at appeasement.

Japan and China at war
Amelia Earhart lost while flying across Pacific.
Golden Gate Bridge opened in San Francisco.

1938

Germany invades Austria and annexes Sudetenland.

Anthony Eden and Duff Cooper resign.

Liner Queen Elizabeth launched.

Picture Post begins publication.
Len Hutton scores 364 runs in Oval Test.

1939

Germany invades Poland; Britain and France declare war.
British Expeditionary Force sent to France, conscription introduced, women and children evacuated from London.

1940

Churchill succeeds Chamberlain as Prime Minister. Germans capture France, Holland, Belgium, Norway and Denmark. Battle of Britain, London Blitz.

Trotsky assassinated in Mexico.
First electron microscope.

1941

Germans invade Crete, advance deep into Russia, Japanese attack Pearl Harbor. US and Britain declare war on Japan, US declares war on Germany and Italy. Hong Kong surrenders to Japan.

Plutonium discovered.



In 1938 Chamberlain, above, returned from Munich with a signed promise by Hitler to settle any disputes peacefully. Chamberlain said "it is peace for our time".



Children leave London during the first days of the Second World War as part of a mass-evacuation scheme which ferried 750,000 Londoners out of the city.

Ellen Wilkinson, Labour MP for Jarrow, leads some of her unemployed constituents on their protest march to London in 1936.



Above left, Franco, Spanish Civil War. Above right, Roosevelt is re-elected in 1936.



In 1936 the Prince of Wales became Edward VIII on the death of his father, George V. Edward, right, abdicated in the same year to marry Wallis Simpson. His brother succeeded him, as George VI, and made him Duke of Windsor.



St Paul's Cathedral became a symbol of national survival in the London Blitz (1940-41). In the final raid, on May 10, Westminster Abbey, the House of Commons and Tower of London were damaged.



Above, RMS Queen Mary, launched from Clydebank in 1936. Right, Adolf Hitler, Chancellor of Germany in 1933, suppressed political opposition and withdrew from the League of Nations.



Above, in 1941 British, French and Belgian troops were evacuated from Dunkirk. Below, the aftermath of the Japanese attack on Pearl Harbor the same year.





1942 - 1951

1942

British forces in Singapore surrender. Dieppe raid results in heavy Allied casualties. Germans reach Stalingrad. Montgomery's Eighth Army counter-attacks at El Alamein. Rommel retreats, loses Tobruk and Benghazi. Malta awarded George Cross. Gandhi arrested after demanding independence for India. Enrico Fermi builds world's first atomic pile in Chicago. National Loaf launched in Britain. *ITMA* becomes the BBC's most popular radio programme. William Beveridge publishes report on social security.

1943
Allies begin their round-the-clock bombing of Germany. Eighth Army reaches Tripoli. Germans surrender in Tunisia; Allies under Eisenhower invade Sicily and Italian mainland. Mussolini ousted by Fascist council, rescued by German commandos; Italians surrender. German army surrenders at Stalingrad; Russians recapture Rostov, Kharkov and Kiev. Japanese evacuate Guadalcanal. Churchill and Roosevelt meet in Casablanca. Tito establishes government in Yugoslavia. Rachmaninov dies, aged 69.

1944
The D-Day (June 6) landings in Normandy; Allies capture Cherbourg. Paris and Brussels liberated. Battle of Arnhem. German

counter-attack in the Ardennes. Monte Cassino. Rome and Florence captured by Allies. Russians take Rumania, Bulgaria and Hungary. German officers fail in attempt to assassinate Hitler. Rommel commits suicide. V1 flying bombs and V2 rockets launched against Britain. Roosevelt re-elected US President for fourth term. Butler Education Act: secondary education for all in Britain.

1945
Russians overrun Poland and Austria, enter Berlin. Hitler commits suicide. War in Europe ends (May 8). Atomic bombs dropped on Hiroshima and Nagasaki; Japan surrenders (August 14). Harry S. Truman becomes US President on death of Roosevelt. Labour government formed. Attlee becomes Prime Minister. Potsdam Conference attended by Churchill (later Attlee), Stalin and Truman.

1946
UN General Assembly holds first session. Trygve Lie elected secretary-general. Goering commits suicide. Ribbentrop and nine other Nazis executed following Nuremberg judgment. Bank of England, coal and other British industries nationalised. Churchill makes "iron curtain" speech at Fulton, Missouri.

1947
India is partitioned into two



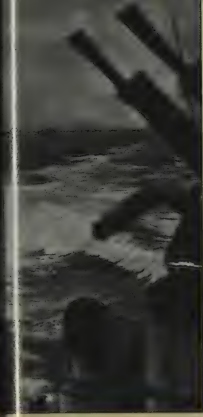
Left, Churchill, Britain's wartime leader. He lost the peacetime election of 1945. Above, D-Day 1944: Allied landing craft head for Normandy following the airborne invasion. Right, the atomic bomb on Nagasaki in 1945.



General Montgomery, Commander of the British Eighth Army, in Sicily in 1943. The planned invasion aimed to clear the central Mediterranean for Allied shipping.

independent nations: India (Hindu) and Pakistan (Muslim). Atomic pile set up at Harwell. Dead Sea Scrolls discovered. 1948 Jewish State of Israel created. Gandhi assassinated. Marshall Plan passed by US Congress. USSR blockades Berlin; airlift set up. British Citizenship Act grants passports to all Commonwealth citizens. Harry Truman elected 33rd US President. Long-playing record introduced. 1949 Communist People's Republic of China established under Mao Tse-tung. North Atlantic Treaty signed.

Eire becomes an independent republic. Berlin blockade lifted. USSR tests its first atom bomb. 1950 Korean War follows invasion of South Korea by North Korea; Douglas MacArthur appointed Commander of UN forces. Klaus Fuchs imprisoned, guilty of betraying British atomic secrets. 1951 MacArthur relieved of command; Korean armistice negotiations fail. Burgess and Maclean, spying for Russia, defect to Moscow. US Congress passes 22nd Amendment, limiting presidency to two terms. First episode of BBC radio series *The Archers* broadcast.



Prisoners at the Nazi's Buchenwald concentration camp are freed by US Allies in April, 1945.



Prisoners at the Nazi's Buchenwald concentration camp are freed by US Allies in April, 1945.



Goering and Hess at the Nuremberg trials. Below, the atom bomb on Nagasaki in 1945.



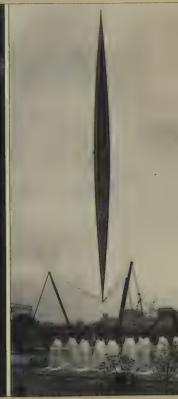
A picture of an RAF Bomber Command raid on Berlin in 1943. Many of the command's operations involved the night-time bombing of strategic industrial targets. Bomber pilots won 23 VCs in the war.



Heathrow Airport opened in 1946 and was officially open to international traffic in May that year when a Pan-Am Constellation landed from New York.



Left, Princess Elizabeth and Philip Mountbatten marry in Westminster Abbey in 1947. Right, the Skylon, part of the 1951 Festival of Britain on London's South Bank.



1952-1961

1952
Dwight D. Eisenhower elected 34th US President.

State of emergency in Kenya following Mau Mau terrorism.

Contraceptive pill produced.

Agatha Christie's *The Mousetrap* begins West End run.

Samuel Beckett's *Waiting for Godot*.

1953
Korean armistice signed at Panmunjom.

Dag Hammarskjöld elected UN Secretary-General.

First conquest of Everest, by Hillary and Tenzing.

Vaision and Crick identify DNA molecule.

1954
Nasser seizes power in Egypt.

French troops sent to Algeria in response to outbreak of terrorism.

Dien Bien Phu taken by Vietnamese Communists.

Roger Bannister runs mile in 3 minutes 59.4 seconds.

Henri Matisse dies, aged 85.

1955
State of emergency in Cyprus as enosis political union with Greece campaign strengthens.

Churchill retires, succeeded by Anthony Eden.

Malenkov resigns, Bulganin and Khrushchev take over.

Christopher Cockerell invents the hovercraft.

Commercial television begins in Britain.

Albert Einstein dies, aged 76.

1956
Nasser nationalises Suez Canal.

Egypt invaded by British, French and Israeli forces. UN call for cease-fire accepted.

Eisenhower re-elected in US.

John Osborne's *Look Back in Anger*.

My Fair Lady opens in New York.

1957
Rome Treaty signed by six European nations, foundation of EEC.

Ghana (formerly Gold Coast) becomes independent.

US troops sent to Little Rock to protect Negroes going to school.

USSR launches Sputniks I and II, first Earth satellites.

Bernstein's *West Side Story* opens in New York.

Jean Seberg dies, aged 92.

1958
Arrigo Toscanini dies, aged 90.

De Gaulle elected President of France.

Khrushchev succeeds Bulganin as Politburo chairman.

J. K. Galbraith's *The Affluent Society*.

Boris Pasternak's *Dr Zhivago*.

1959
USSR Lunik reaches moon.

Cyprus becomes republic.

Pope John XXIII summons Vatican Council.

Louis Leakey discovers the skull of 600,000-year-old Nutcracker Man.

1960
American U-2 reconnaissance aircraft shot down over Russia, pilot Gary Powers captured.

Four-power summit in Paris fails.

Belgian Congo becomes independent, Katanga secedes, civil war erupts.

Sharpeville demonstration in South Africa: 67 killed.

Laser developed by US scientists.

News Chronicle ceases publication.

Alfred Hitchcock's *Psycho*.

1961
President Lumumba killed in

Prime Minister Sir Anthony Eden resigned in January, 1957, because of ill health; he was succeeded by Harold Macmillan.



The new queen, Elizabeth II, returned to London in February, 1952, following the death of her father, George VI; she had been in Kenya with the Duke of Edinburgh.



Having assumed power in France, to counter right-wing unrest in Paris and Algiers, General Charles de Gaulle visited Algeria in 1958, and was warmly welcomed.

Congo, Katanga secession ends the following year after UN intervention.

UN secretary-general Dag Hammarskjöld killed in air crash, U Thant succeeds.

South Africa withdraws from the Commonwealth.

US breaks off diplomatic relations with Cuba; attempt by US-supported Cuban exiles to invade at Bay of Pigs fails.

Yuri Gagarin orbits Earth. Alan Shepard makes first US manned space flight.

Berlin Wall constructed.

Tanganyika becomes independent as Tanzania.

Multi-racial "Freedom Riders" attacked in American South.



The US Senate censured Joseph McCarthy for his Communist witch-hunt, 1954.



Fidel Castro on his arrival in Havana, 1959, after taking power in Cuba.



John F. Kennedy who, in 1960, became the first Roman Catholic to be elected US President.



March, 1953: Soviet Communist leader Joseph Stalin died of a cerebral hemorrhage at the age of 73; he was succeeded by Malenkov, with Khrushchev appointed First Secretary.



A Russian soldier lies dead in a Hungarian street, a casualty of the 1956 revolution, when Russian troops invaded Hungary to quell the uprising which sought to end Soviet political and economic domination.



At the 20th Soviet Communist Party Conference in 1956, Nikita Khrushchev denounced Stalin. His de-stalinisation campaign had widespread repercussions throughout the Communist world, and also resulted in some liberalisation in the Soviet Union. He was removed from power in 1964.



PUTTING A PRICE ON ART

BY GODFREY BARKER

Fashion in the art market has always been fickle. The Victorians prized Frith above Titian. Will future generations share the current enthusiasm for Andy Warhol, or be prepared to pay today's prices for the works of van Gogh?

In 1868—five years before the great Victorian depression of 1873-96—at the height of Victorian prosperity, the National Gallery paid £2,000 for the last painting in the saleroom to be securely attributed to Michelangelo, *The Entombment*. Just four years later, in a demonstration of where Victorian England thought that genius truly lay, *The Wooden Walls of England*, painted by the now-neglected marine artist Clarkson Stanfield, changed hands at Christie's for £2,835. Three years later that price was capped by the yet more dizzying £4,567 given in the same saleroom for William Powell Frith's 18th-century costume drama *Supper at Boswell's Lodgings*.

A glance at the top of the art market in 1875 reveals that only nine artists had sold for more than Frith and 18 for more than Stanfield. The masters valued more highly—and several of these were only in one-off transactions between the tears of Russia and struggling English aristocrats—were Raphael, Rembrandt, Rubens, Leonardo, Murillo, Gainsborough, Greuze, Veronese and Cyp. Those lucky enough to find a niche in the saleroom somewhere between Frith and Stanfield (who climbed to £2,940 for *The Morning After the Wreck*) were Titian, Van Dyck, Velázquez, Hobbema, Reni, Millais, Maclise and Fra Angelico. The remaining manifold achievements of the Old Masters were strung out at prices which made many, such as Botticelli,

poor cousins even to Etty or Reynolds.

This was made possible by the contemporary view of the world and of European culture, the belief that the Age of Progress had arrived and that nowhere was it so resplendently or triumphantly visible as in England. Progress and the Industrial Revolution paid the prices which lifted Frith, Stanfield and Millais to the ranks of Europe's greatest artists, as the wealth of new-rich owners of successful companies—the Thorntons of Manchester in Mrs Gaskell's *North and South*—eclipsed the resources available to the landed aristocrats and the gentry. These last, as Christie's records of 1842 to 1900 show, remained attached to the values and Italian reverences of the 18th-century Grand Tour.

No period on the art market has more to say to today's art buyers than that from 1860 to 1914, dubbed by Gerald Reidinger in *The Economics of Taste* "the Golden Age of the Living Artist".

Like those of our own age, the inhabitants of late-Victorian England were convinced that they were living in an era transformed by genius, without any need to draw on the wisdom of the past. The foundation of the confidence which made Clarkson Stanfield more expensive than Michelangelo had been laid 30 years earlier by Macaulay: England, he declared just after *The Illustrated London News* was launched in 1842, was "the greatest and most highly civilised people



PORTRAIT OF MICHELANGELO BY VAN GOGH; CHRISTIES



THE MAGDALEN READING, BY CORREGGIO

Purchased for Dresden in 1746 by Augustus III for £6,500.



BENOIS MADONNA, BY LEONARDO

Tsar Nicholas II gave £310,400 in 1914.

that ever the world saw". Carlyle and Kingsley went further and celebrated English cultural and military superiority as no temporary accident, but as a realisation of the will of God. Few dared to question it; those who did, such as Dickens, were no friends to industry. "No Other Country is so Favoured as this Country," explained Mr Podsnap in that biting satire *Our Mutual Friend*. "This Island was Blest. Sir, to the Direct Exclusion of such Other Countries as as there may happen to be."

If we look back at the prices given for British artists in the 50 years before the start of the First World War, it is easy to share Dickens's sense of scorn at the values displayed—a feeling that our own children and grandchildren will, I suspect, share in reviewing the multi-million-dollar sums we put down for Jasper Johns, Andy Warhol, Willem de Kooning, Robert Rauschenberg and Cy Twombly in the 1980s.

Thus Landseer's *Monarch of the Glen* sold for £8,000 in 1892, Turner's *Mortlake Terrace* cost Frick in New York £30,800 in 1913, while William Orchardson (to fall upon the forgotten achieved £4,620 for *The Young Duke* in the same year—more than double the cost of Michelangelo in 1868, despite very little movement in overall prices across this period. The English 18th-century portraitists, destined in the 1920s to become the most expensive school the

art market had ever created, had by 1914 reached £45,000 for Romney, £20,000 for Reynolds, £37,200 for Gainsborough and a staggering £72,300 for Hoppner.

Only Raphael was routinely more expensive than these. Rembrandt had but three times exceeded the top price for Romney or Gainsborough; Rubens, Dürer or Fra Angelico never. Leonardo's *Benois Madonna*, admittedly, went to Tsar Nicholas II of Russia for £310,400 as war broke out in 1914, but it took the cultural values of a far-away court to defy the hegemony of the English on the international art market. Other artists who enjoyed the status of also-rans—inconceivable as it seems by the values of 1992—were El Greco, Botticelli, Tintoretto, Titian, Goya, Van Eyck, Claude, Brueghel and Vermeer, to make but a random selection. It is another world and one which makes alarmingly clear to today's collectors that taste and value on the art market are not permanent things, fixed immutably, but are transient reflections of the self-belief and self-delusions of each passing era.

Ours is an age which, like that of a century ago, devalues history and the Old Masters and places the highest worth on art produced in its own time. Our opinions will probably be debunked as comprehensively by a future, more modest generation, as were those of the Victorians in the 1930s. One can only too readily imagine an art historian writing

in 2092 that "the prices paid at Andy Warhol's studio sale in New York in 1989 were the highest he reached for a century". It is far from unimaginable. Poor Frith, after his high of 1875, did not reach such a sum in straight money, let alone in real terms, until 1966.

One thing that links the confidence of Victorian and Edwardian England and that of the late 20th century in valuing the art of the day over the Old Masters is the triumph of new industrial and financial fortunes over ancient, landed wealth. It is the continuity of aristocratic taste over two centuries and a separate aristocratic art market that have kept the best-known Old Masters in the frame, but it has been a close-run thing. In 1872, when Stanfield's *Wooden Walls* outstripped Michelangelo, Birmingham money found £2,207 for *Peace and War* by its favourite son, David Cox, and gave as much as £5,000 for watercolours of the heart of England for another 53 years.

Kings and princes, however, have kept ahead for most of the *ILN*'s 150 years, and for a century before that, too. So a table of the world's most expensive artists looks like this:

1746 Correggio, *The Magdalen Reading*, bought by the Elector Augustus III of Saxony for Dresden, £6,500

1754 Raphael, *The Sistine Madonna*, also purchased by Augustus III for Dresden, £8,500

1814 Sebastiano del Piombo, *The*



MRS RICHARD BRINSLEY SHERIDAN

Gainsborough's portrait realised £50,000 in 1936.



JUAN DE PAREJA, BY VELÁZQUEZ

Sold to the Metropolitan Museum, New York, for £2,310,000 in 1970.

PHOTOGRAPHS FROM THE BRIDGEMAN ART LIBRARY

Raising of Lazarus, price offered by the Louvre to John Julius Angerstein, but turned down, £10,000
 1836 Raphael, *The Alba Madonna*, bought by Tsar Nicholas I, £14,000
 1885 Raphael, *The Ansidei Madonna*, acquired by the National Gallery from Blenheim, £70,000
 1906 Van Dyck, *The Marchesa Grimaldi-Cattaneo*, sold to P. A. B. Widener in Boston, £103,300
 1911 Rembrandt, *The Mill*, also bought by Widener, £103,300
 1913 Raphael, *The Panshanger Madonna*, also purchased by Widener, £116,500
 1914 Leonardo, *The Benois Madonna*, sold to Tsar Nicholas II, £310,400
 1961 Rembrandt, *Aristotle contemplating the Bust of Homer*, bought by Norton Simon, £821,400
 1970 Velázquez, *Juan de Pareja*, sold to the Metropolitan Museum of Art, New York, for £2,310,000.

There are names on this list to remind us that storms rage even among the gods for seats in the pantheon. The elevation of the grand and painstaking Sebastiano to the highest-priced artist known in 1814 (and the English collector William Beckford offered Angerstein even more than had the Louvre for *The Raising of Lazarus*) occurred when the High Renaissance quartet of Raphael, Leonardo, Michelangelo and Correggio had already run short on the market and new

alternatives had to be found: Reni, Titian and Annibale Carracci to the fore and Domenichino not far behind. All made vast prices (up to £3,500) between 1779 and 1815 though not one was to achieve such sums in the saleroom for another 150 years. In the decades when Frith and Stanfield sold for up to £3,000, Titian cost 85 guineas and Reni, in 1882, as little as 3 guineas.

The price of art, however, reflects not only merit but availability—as the extraordinary success of Murillo, another Raphael substitute, throughout the anticlerical 19th century reveals. It also discloses which people had money to spend on luxuries. For the *ILN*'s first 75 years these were the tsars of Russia, the industrial barons of England and our many still-prospering, landed aristocrats (Dr Gustav Waagen of the Royal Picture Gallery in Berlin declared England to be the art treasure-house of the world in 1860), and the millionaires of New York, Boston and Chicago.

These last provide the key to the 20th century and to its confused, often deranged buying on the art market. From 1900 to 1980 America had dollars but lacked pictures while Europe had pictures and lacked dollars. The market rushed to adjust this balance though it is now moving back in Europe's favour.

Americans, however wealthy alongside their war-ravaged cousins across the Atlantic, nonetheless came late upon the

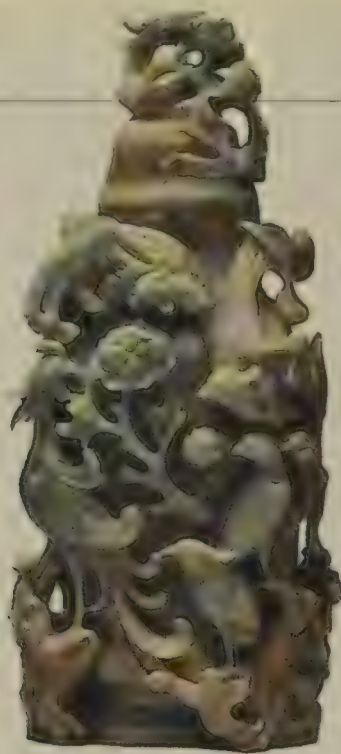
world of art—the dilemma of the Japanese in the 1990s. Many of the greatest pictures were already locked away. This may be why the first frenzy of such collectors as the Mellons, the Wideners, Kress, Altman, Morgan, Gardner, Huntington and Frick was for the portraits of 18th-century England, which were plentiful and which the art dealer Lord Duveen turned into the most expensive school of art the world had ever seen. The £148,000 which Henry Huntington gave in 1921 to the Duke of Westminster for Gainsborough's *Blue Boy* was worth six times as much, in real terms, as *The Sistine Madonna* had cost the Elector of Saxony in 1754. The others who left Raphael far behind in real money—were Romney, Reynolds, Hoppner, Raeburn and Turner. The bubble burst with the Wall Street crash of 1929, though belief lingered on. Andrew Mellon paid, as late as 1936, the noble sum of £50,000 to Lord Rothschild for Gainsborough's *Mrs Richard Brinsley Sheridan*.

The dominance of American buying has shaped the values of the 20th-century art market. Until 1929 Duveen steered a majority of his millionaires in the direction of the greatest Old Masters as well as towards the British 18th century. After the 1929 crash Old Masters fell steadily back (Rembrandt in the 1930s and 40s fetched half to a quarter of his 1911-29 prices) though museums and galleries



MAO, BY ANDY WARHOL

Warhol's 1989 prices may soon seem excessive.



CHRISTIE'S

QING JADEITE
BALUSTER VASE

Even the injection of Hong Kong's industrial fortunes in the 1980s failed to re-awaken the early-20th-century madness.

seized their opportunity and put a floor to the collapse. The masterpieces which Americans suddenly saw to be cheap were works by the French Impressionists, together with those of van Gogh and Cézanne. Americans liked these artists for their rejection of high culture and for their rebellion against Establishment taste; having made Millet and the Barbizon School vastly expensive in the 1890s for the same reasons, they began a high-priced love affair which led to the excesses of the late 1980s. Although it was a Japanese who gave \$82.5 million for van Gogh's *Portrait of Dr Gachet* and \$78.1 million for Renoir's *Au Moulin de la Galette* in 1990, it was 50 years of American support for this market that lifted them there. Their fate now, like that of all Paris painters from Manet to Modigliani, looks quite uncertain.

A different strand of American buying has created high prices for a slew of home-grown artists since 1945. Jackson Pollock, arguably the greatest artist of the 20th century, may deserve the weight of millions on his back. Our children, however, are certain to gaze at the \$20.9 million thrust on Willem de Kooning at his height and the \$17.05 million on Jasper Johns of the Old Masters, only Pontormo could command as much in the 1980s—and ask what delusions gripped us. By 2042 Picasso, lifted to a \$52 million pinnacle two years ago, will also have been brutally reappraised,

with an acute devaluation likely for much of his post-1955 production and perhaps for his 1920s neo-classicism too.

The idea which gripped the art market from 1987 (when van Gogh's *Sunflowers* fetched £24.75 million) to 1990 (*Dr Gachet*)—that art is destined to rise in value in a smooth and unbroken tide on all fronts—is the grandest possible delusion. What the last 150 years show is what the next 150 years promise: with the possible exception of Leonardo, even the highest names in Western art cannot sit securely on their pedestals.

Silver a century ago was at its most expensive in the wares of Nuremberg and Augsburg dating from the early 16th century—the taste of, above all, the Rothschilds—and in the ewers, flagons, tankards and tazzas of Elizabethan England, which were the mania of William Randolph Hearst. These commanded far higher prices than did the creations of 18th-century England, though two candelabra by the 18th-century silversmith Paul de Lamerie sold in 1893 and 1924 for the equivalent of £15,876 and £76,607 in 1992 money.

This hierarchy of values toppled with the great financial crash of 1929 and has, since the 1973 oil boom, been upended as Arab wealth has dominated the silver market and lifted high the works of 18th-century England and Revolutionary France. No doubt if the Japanese should enter this field, tastes will change again.

The vagaries of fashion similarly explain the 500 per cent inflation of Ming porcelains between 1860 and 1870, in the wake of the British/French sacking of the Emperor's summer palace in the hills of Peking. Imperial wares of the highest quality were brought back to the West; the decorative value of Ming blue-and-white against oak furniture was found to be immense; and the market had only to be told by Jacquemart and Le Blant in 1862 the difference between *famille verte* and *famille rose* to surge into Qing porcelains too. Monochromes, which had enjoyed the highest esteem a century before and which are in great demand now, became the poor cousins of the Victorian market, though New York later paid much for examples mounted in 18th-century ormolu.

Most expensive of all, between 1870 and 1928, became black-ground porcelains, or *famille noire*, with Duveen offering £10,000 in 1895—five times the price of the Michelangelo *Entombment* 24 years earlier—for two vases with covers, owned by Lord Exeter. In 1905 he offered £20,000 and was again refused. The sort of money he needed to put up was shown in 1916 when he paid Pierpont Morgan £30,000 for a *famille noire* red hawthorn vase—£925,925 in 1992 money. (Prices of Sèvres, Meissen, Chelsea and European porcelains appeared low against such sums.)

The “Ming vase”, although its worth was overtaken by that of the Qing period, became a cliché for an object of vast value. However, after 1929 the sky-high market in both dynasties summarily collapsed. Even the injection of Hong Kong's industrial fortunes into Qing in the 1980s has failed to rekindle so much as a glimmer of the Chinese madness seen during the early part of this century.

Thus taste remains, as ever, determined largely by who has cash in this world. Since 1842, in silver, porcelain, English or French furniture, Renaissance bronzes, sculpture and vertu as well as pictures, the dominant pound in the 19th century and the dollar in the 20th have played the determining roles.

As one looks back at, for example, the “Pierpont Morgan” taste of 1910 to 1935 which produced extraordinary surges in the values of arms and armour, of Italian 16th- and 17th-century bronzes, of majolica, tapestries and Venetian furniture—all now reversed—one wonders whether there is any such thing as “enduring importance” in art or whether the wealth and preferences of one age and one country are not merely being pitted against those of another.

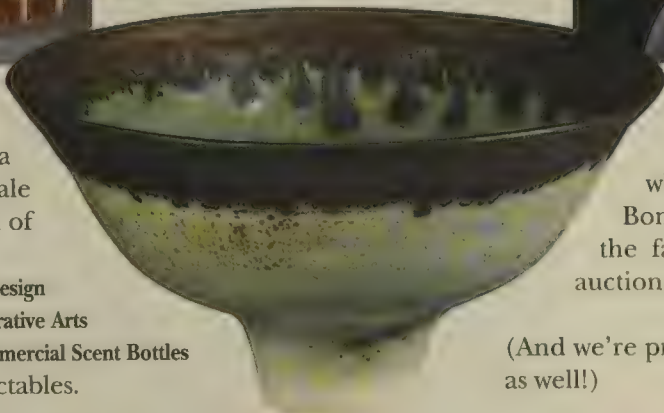
“To every thing there is a season,” declares Ecclesiastes. He must have had the art market in mind □

WE SELL TOMORROW'S ANTIQUES - TODAY



Low table by Alan Peters, 1991.
Sold for £1,600.

An outstanding green porcelain bowl by
Dame Lucie Rie, 1977. Sold for £8,250.



Tri-cornered bowls by Pauline
Solven, 1991. Sold for £900.

BONHAMS have earned a special reputation for the sale by auction and at exhibition of

- Contemporary Ceramics
- Post War Painting, Furniture and Design
- Contemporary Furniture and Decorative Arts
- Fountain Pens, Lalique Glass, Commercial Scent Bottles and other artefacts and collectables.

It is this innovative approach which has helped to make Bonhams – in our 200th year – the fastest-growing of the major auction houses.

(And we're pretty good at selling antiques as well!)

BONHAMS

FOUNDED 1793

Montpelier Street, London SW7 1HH Telephone: 071-584 9161 Fax: 071-589 4072

ROY MILES



RUSSIAN SUMMER SHOW

Opens 9am Wednesday 3rd June



ROY MILES GALLERY 29 Bruton Street W1

Telephone 071-495 4747

Fax 071-495 6232

Monday-Friday 9am-6pm Saturday 9am-1pm



Oil on canvas 1979 "Prima Ballerina" 38"x 32"
KONSTANTIN LOMIKIN

THE CHANGING SHAPE OF FASHION

The history of dress holds up a mirror to changing times. Suzy Menkes looks at the struggle to liberate the female form from its cage of corsets.

Down the Paris runway in January, 1992, twirled a skirt with *mille-feuille* layers of fluffy tulle petticoats below a tiny waist. For a moment it seemed that fashion had come full crinoline circle since Queen Victoria was painted in whipped-cream lace on a meringue-nest of skirt by Franz Winterhalter and Edwin Landseer a century and a half ago. Then the fashion model started gyrating to the music, her petticoats swinging wildly to show platform shoe, bronzed calf, well-honed thigh and the fig-leaf of modesty that would have given Victorians the vapours.

The history of dress is not just about hemlines going up and down or busts moving in and out, nor even about rivulets of satin swapped for nylon and PVC. Fashion also holds up a mirror to changing times. In the past 150 years dress has expressed the struggle to free the female body from its cage of crinoline and corsets, and thus free the woman's spirit.

The young Queen Victoria, seen through the eyes of the court painters, reflected a romantic vision of a settled world, in which she was portrayed as wife and mother as much as queen. The crinoline spread its skirts for 20 years, suggesting the bombastic solidity of Victorian life and its plush, overstuffed interiors. And, like Dickensian London, it had its under-side. For those with a "propensity to plump", the petticoats were used by shop-lifters to hide a multitude of sins.

The ridiculous proportions called for technical ingenuity. An 1863 advertisement in *The Illustrated London News* introduced a new, undulating crinoline and claimed: "So perfect are the wave-like bands that a lady may... throw herself into an armchair, pass to a stall in the opera, or occupy a fourth seat in a carriage without inconvenience to herself or others."

The crinoline faced a challenge in 1851 when the American Mrs Amelia Bloomer proposed instead a tunic and



Ladies could achieve the perfect womanly curves of 1900 with the Comfortease, left. The pop singer Madonna, right, performs in Gaultier sexually overt 1980s parody of such underpinning

baggy trousers. Like all new fashions that suggest a shiver of change within society, the bloomer suit was greeted with hostility and rejection—although the wearing of trousers by women as men's equals was to become the fashion totem of the next century. Androgyny in fashion was ridiculed by *Punch* in a prescient jingle:

"As the husband, shall the wife be;
He will have to wear a gown
If he does not quickly make her
Put her Bloomer shorts-coats down."

The fashion king of Queen Victoria's age was Charles Frederick Worth, an Englishman working in Paris and the founding father of *haute couture*. He

showed his gowns in a grand salon to simulate the homes of his clients. By the 1860s these included the crowned heads of Europe, from the exquisite Empress Eugénie of France to the family of Tsar Alexander II in Russia. Worth also succeeded in moving fashion forward by sculpting a new, bustled silhouette and by defining the pale, sweet colours and delicate fabrics that characterised the *fin de siècle*. "The 1870 revolution is nothing compared to my revolution," he claimed. "I have dethroned the crinoline."

By the time that Georges Seurat painted *Sunday Afternoon on the Island of La Grande Jatte* in the 1880s, the Impressionist vision of dappled leaves and grass was the backdrop for ladies with slim-line skirts protruding only at the back—a fashion that lasted until the end of the Edwardian era. The bustle was draped over a spring-loaded cage of wire-mesh, which collapsed when the wearer sat on it.

The movements in art that challenged the decorative paintings of Auguste Renoir or James Tissot were felt in fashion, too. The exuberant colours of Fauvist painting swept away the pale shades and the "white" diamond and pearl jewellery that had dominated the Edwardian period. The arrival of the Ballets Russes in Paris in 1909 helped to change dramatically the sweet submissiveness of womanly dress.

Paul Poiret, in Paris, was the designer who took up the new challenge. He is known for the extravagant exoticism of his harem pants and lampshade skirts that brought the Russian ballet to fashion life. Poiret's One Thousand and One Nights Arabian ball expressed the divine madness of a period that witnessed the First World War, the Russian Revolution and the abolition of many European monarchies.

Yet Poiret—who was to die bankrupt and despoised in 1944—did even more than Oscar Wilde's Rational Dress Movement of 1883 to temper clothes to changing times, when suffragettes were on the march and independent women rejected overly feminine lacy bodices and headdress hats. While the basis of fashion in the time of Worth or Jeanne Paquin was the corset, Poiret completely freed the woman's body—even if he did then hobble her ankles.

Poiret's febrile fashion was part of the luxuriant sensuality of the period, that



STYLING: JANE BROWN; HAIR: JANE BROWN; MAKEUP: JANE BROWN

was expressed in the loose tea-gowns described so vividly by Marcel Proust, who wrote that Odette Swann wore a "marvellous garment of crêpe-de-chine or silk, old rose, cherry-coloured, Tiepolo pink, white, mauve, green, red or yellow, plain or patterned". Poiret's period also saw the establishment of modern fashion journalism, with the drawings of Georges Lepape and Paul Iribe in the *Gazette du Bon Ton* disseminating the look beyond the élite of high society.

Twentieth-century woman burst out of her chrysalis in the 1920s, when two female designers, Coco Chanel and Jeanne Lanvin, sent a gust of salty fresh air from Deauville and Biarritz through the hothouse fashions of the previous era. Women were on the move at work and play, and Chanel, especially, captured the easy freedom of men's sports clothes in her cardigan jackets, stretch jersey fabrics, shirts and sweaters. Her symbols of women's freedom—cropped hair, short skirts, trousers—have remained valid for the rest of the century.

"A great fashion designer . . . must have the absolute and authoritative genius . . . so that fashions which a year previously would have been considered outrageous are suddenly a necessity," wrote Cecil Beaton in *The Glass of Fashion*. "It is the genius who creates the need, although that need must reflect the unconscious wishes of the moment."

The period between the two world wars was the prime time for female designers. Sonia Delaunay's abstract and geometric fabric prints reflected both the Cubist movement in art and the linear designs of Bauhaus and Art Deco in architecture and furnishings. Elsa Schiaparelli (for whom Salvador Dali designed buttons and fabrics) absorbed into her collections surreal art and a whimsical wit. Madeleine Vionnet's invention of bias-cutting gave a liquid silhouette that defined the brittle silver-screen glamour of the 1930s. By the end of that decade, as the war clouds gathered and women were digging for victory or joining the armed forces, skirts were short and jackets mannish; women, for the first time, stood shoulderpad-to-shoulder with men in the workplace.

From the standpoint of the 1990s, Christian Dior's 1947 New Look—the most dramatic fashion statement of the century—can be seen as recidivism in the woman's struggle for emancipation for herself and her clothes. Just as Norman Hartnell went back to crinolines to create a majestic image for Queen Elizabeth, consort of King George VI, in 1937, so Dior, too, looked back nostalgically to an earlier era. Yet his romantic vision of the feminine woman and his revival of long, full skirts, petticoats and the frankly

feminine were in tune with the times. When the war was over, a longing for hearth and home sent women back to their closets. On film, Doris Day was the heroine of the hour, until her wholesome image was eclipsed by the curvy, womanly glamour of Marilyn Monroe. Fashion became a silhouette imposed on the body, from Dior's "A" or "H" line to Balenciaga's sculpted tailoring.

By the end of the 1950s the *status quo* was everywhere being challenged, by *nouvelle vague* novels and films in France and by the "kitchen sink" school of playwrights in England. New forces—sexual permissiveness, youth culture, rock music, advertising—were invading society. When Dior's successor, Yves Saint Laurent, sent out aggressive black leather bomber jackets and brief skirts in 1960 he was reviled. But over the next decade Saint Laurent, greatest fashion designer of the current generation,

*The lady's-maid has been exchanged
for the personal trainer, the constricting
corset for the cult of bodily perfection.*

anticipated with uncanny accuracy the sociological movements to come. He brought in men's tailoring and trouser-suits for women in advance of the onward march of the women's movement, the see-through blouse in the vanguard of the sexual revolution, and the rich hippie look before society and fashion itself had fragmented.

Other designers have followed those threads, making clothes ever more sexually overt, until Madonna at the end of the 1980s was performing concerts in nothing but a conical bra and corset by Jean-Paul Gaultier—a parody of the female underpinnings with which the century had begun. The mannish silhouette reached its apogee when the voice of Women's Liberation was at its most strident. The power-shouldered jackets produced by Claude Montana and Giorgio Armani became the symbols of achievement at work exemplified by the yuppie of the 1980s.

Then, in 1987, in a collection as much derided as that of Paul Poiret, Christian Lacroix sent out his pouf skirt. It was a mini-crinoline, inspired by a picture of 19th-century courtesans at Cannes. In its froth of feminine petticoats, its bright, optimistic colours, its wild clashes of pattern and its new silhouette it put a full stop to the androgynous fashions that had gone before. It was a fashion pitch to restore femininity abandoned in the

search for equality with men. Lacroix says that he wanted to "give back to women the right to be women"—and that is where fashion stands today, in the last decade of the 20th century.

Behind the major changes are the minor movements: fashion as protest or political statement. That embraces the slogan T-shirt, the nihilism of Punk and the asymmetric disharmony of the Japanese avant-garde; the shredded rags of "destroy" fashion; the aggressive mix of materials and styles reflecting rap music; the melding of different cultures from society's current ethnic melting-pot.

Yet the real revolution of this particular *fin de siècle* has come from development of fabrics and the invention of second-skin stretch materials that have given decency and comfort to body-conscious clothes. The stretch leggings and body-suits pioneered by Azzedine Alaïa in the early 1980s followed a space-age

modernism first projected in the 1960s by Pierre Cardin and André Courrèges, but ultimately rejected in favour of a back-to-nature, flower-child look.

Will stretch body-suits rocket women into the new millennium and beyond? Or will current concerns about the future of the planet introduce a gentler, ecologically aware fashion look? Can clothing remain overtly sexy in the era of AIDS? Does the world-wide shift to the right in politics and the fundamentalist revival in religion bode ill for women's freedom, in life and therefore in dress?

Women have come a long way in the 150 years since fashion and society conspired to keep them in their proper place. Yet there is irony in the idea of women's forward march to the designer body-suit. Now that all social stereotypes and constraints have been removed from female dress and all the corsets and stuffings taken away, modern fashion requires perpetual honing, exercising, reshaping and buttressing of nature's infrastructure. Whalebones have been exchanged for aerobic exercises; the personal trainer has replaced the lady's-maid; the cosmetic surgeon's scalpel has taken over from the designer's scissors.

By the year 2000 women may have swapped hard-won fashion freedom for a new tyranny, exchanging the constrictions of the corset for the cult of bodily perfection □



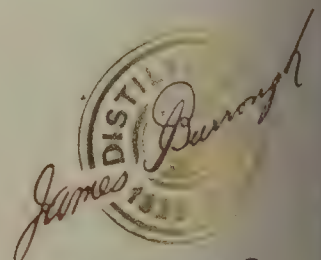
BEEFEATER[®]



LONDON
1873-1911-1924



DISTILLERS
OF FINE GIN
SINCE 1820



DISTILLED
FROM GRAIN

LONDON DISTILLED

WHY HIM? MAYBE IT'S BECAUSE HE'S A LONDONER.

There's a reason that London's most famous Londoner appears on our bottle.

It's to remind us all that Beefeater is the only premium gin that's still distilled in London, the city of great gin making.

So the Beefeater will stay on our label. There's no maybe about it.

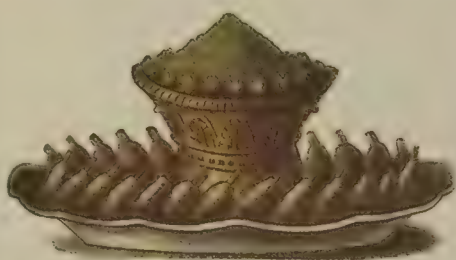
BEEFEATER

THE WORLD'S FINEST LONDON DRY GIN.



LEADING FIGURES OF GASTRONOMY

BY CLEMENT FREUD



Gastronomy has undergone huge changes in the lifetime of *The Illustrated London News*. Dental hygiene had something to do with it, for when your teeth are rotting there is a limit to what you can eat and taste. In the days before people washed daily, the rankness of dining companions and the stench of serving wenches were inconducive to the appreciation of subtle flavours. These were the peripheral reasons for the stagnation in gastro-culture; there were two principal ones.

Until the second half of the Victorian era, quantity was the yardstick of a good meal. If ever a hostess was in doubt about the allure of the stinking fish on offer, she made sure of success by providing more stinking fish.

"What did you eat?"

"Nine courses."

"It must have been delicious."

The second reason was that the cook's skill was considered paramount, and was not dependent on the quality of the ingredients used. Cooks proclaimed that they knew best; to question this was unthinkable. Present them with the

most ordinary piece of meat, it was believed, and their skill and culinary understanding would translate it into a fine dish. Cooks used processes like seizing and sealing, larding and barding, marinating, macerating and sousing before they simmered, poached or steamed. They had access to spices from the east, herbs from the west, introduced flavoursome roots, fashioned reductions of vinegars . . . and non-cooks accepted that these were manifestations of an art beyond the ability of ordinary mortals.

It was not until well into the 20th century that people began to suspect that mediocre ingredients prepared by great chefs were less appealing than great ingredients prepared by competent practitioners. More recently it was discovered that if the chef and the raw materials were excellent so, too, were the resultant dishes. This simple fact took an astonishingly long time to be recognised.

Six years before the launch of the *ILN* there was born in Milk Street, within the sound of Bow Bells, Isabella Mayson, eldest daughter of a clergyman's son who had gone into soft goods. But for the fact that the family moved to the strangest of homes—the grandstand at



THE BRIDGEMAN ART LIBRARY
Epsom racecourse, where her stepfather was clerk of the course—hers was a typically genteel, middle-class Victorian upbringing. At the age of 20 Bella married Samuel Beeton, publisher of *The Englishwoman's Domestic Magazine*, which claimed to provide “a delightful example of all that was most attractively innocent in Victorian girlhood”.

The magazine proved very popular with the new middle class of the industrial age, which was ruled by the principles of thrift and respectability. An article entitled “Can we live on £300 a year?” concluded that the reader would have to make do with a cook, a manservant and but a single housemaid. Urged by her husband, Isabella Beeton wrote her *Book of Household Management*, which was first published in its entirety in 1861. It became the definitive work of the time and remained so for many years. Although Isabella died aged 28, her book, with updates and addenda, remains in print and now contains sections on cling-film and microwave cookery.

The *ILN* was just four years old when Auguste Escoffier was born in France, destined to become the founding father of literate chefs. He entered a profession

that was feudal in its barbarism, gave it dignity and won it respect. He led the exodus of great chefs from private houses to hotels. Together with César Ritz, he was instrumental in providing venues where ladies could dine without whispers of scandal, and he persuaded diners to abandon gluttony for gourmandise. He was the first successful planner of meals; with the instruction “a superfluity of courses should be avoided”, he charmed Edwardian London with a winter dinner at the Carlton Hotel consisting of blini and caviar, consommé, sole in white-wine sauce, partridge and noodles with foie gras, noisettes of lamb with peas and artichoke hearts, then a champagne sorbet to refresh the palate before turkey with truffles, endive and asparagus, followed by desserts.

As Mrs Beeton compiled her *Household Management* for the women of England, so did Escoffier write *Le Guide Culinaire* (generally known as *Le Répertoire de la Cuisine*) for the chefs of the world. Both volumes are indispensable to historians of gastronomy. *Le Guide* contains over 5,000 recipes, outlined in shorthand. There are, for instance, 148 ways of preparing potatoes and 216 garnishes for



ISABELLA BEETON
1836-1865

Mrs Beeton's *Book of Household Management*: opposite top, a table setting for 12 from 1890.

Opposite left, from 1869 (top to bottom): Lamb Culetts with Green Peas, Pheasants à la Financière Apples à la Parisienne.

Above, Victorian eating alfresco in *A Picnic*, painted by Henry O'Neil (1817-80).



SAVOY HOTEL



THE DAILY TELEGRAPH

AUGUSTE ESCOFFIER
1846-1935

Escoffier, with César Ritz, took over the Savoy Hotel in 1889 where they established an elegant dining environment, above.

Escoffier was the founding father of literate chefs, and was the first successful planner of meals.

He was a genuine original in a period when cookery and literacy were rare bedmates.

Dover sole ordained for a profession in which cooking was as orchestrated an art as is *petit-point* embroidery.

There was no place for improvisation in the grand *cuisines*, which were run on military lines, with their brigades and chefs of parties such as roast and sauce, and support services such as the bake-house, all under the command of a *maître chef de cuisine*. A dish was either right—precisely as outlined in *Le Guide*—or wrong. (In my own apprenticeship in such a kitchen I recall making a hollandaise sauce and garnishing it with asparagus tips simmered in lemon-zest butter. I asked my chef to taste it. He looked, said “Non” and tipped it into the pig bin.)

Escoffier came to the Savoy Hotel, in London, created dishes for the soprano Nellie Melba, but was quietly sacked for his back-handed dealings with suppliers and systematic resale of stock. He moved on to the Carlton Hotel, where he continued to invent dishes for the royal family. Shortly before the First World War he re-invented hollandaise sauce, adding to the egg/lemon/butter mixture a few drops of Maggi bouillon concentrate. This was too much. His reputation fell. Tainted by commerce, the rich man

retired to spend time, and his Nestlé endorsement fee, with his three children. Had he lived another 50 years he would have found that *jus* splashed onto a hollandaise was one of the innovations of *nouvelle cuisine*. He was before his time.

I believe that gastronomy is substantially indebted to this pair. Beeton, who seems to become ever more unreadable, nevertheless pioneered the recipe that begins with the ingredients, moves on to methodology, and sets out cooking times and oven temperatures. If her quantities now read as if they were printing errors (she suggests that for a picnic party of 40 about 10 dozen bottles of wines and spirits would be right), it must be remembered that before her book recipes gave no indication of quantity. It should also be noted that she was one of 21 children.

Beeton not only made cookery respectable but also made cookery writing an acceptable profession for women, although it was her own book that headed the best-seller lists for a century after its conception. M. F. K. Fisher, with her stylish, upper-class New England essays on gastronomy; and Elizabeth David, who elevated the bourgeois cookery of France and Italy to an art-form,



*From a
special palette of rich
amber hues,
tawny draws its tones
from Port wines
specially
chosen to age slowly
over two decades.
Twenty long years
pass until
the mysteries of its
amber and orange glow
unfold, the
result of a long union
between
wine and wood.
The perfect release of
flavour, of depth,
of definition.
20 Years Old Tawny,
from Sandeman.*



**SANDEMAN
PORT.**

*As rich as
your
imagination.*



CHANGING ATTITUDES TOWARDS FOOD

Quantity used to be the yardstick of a good meal in the early Victorian era—stinking fish was made alluring by serving more stinking fish. Today meals recognise the importance of using high-quality raw materials.

are her literary superiors. Evelyn Home, Prue Leith and Delia Smith are authors who match Beeton's breadth of vision and probably owe most to her concept. Margaret Costa, Jane Grigson, Arabella Boxer and Claudia Roden also shine from a market saturated with cookery books.

Escoffier was a genuine original. Cookery and literacy were rare bed-mates in his time. Those who cooked could not write, while authors employed cooks. Before Escoffier, a cook knew his place and kept out of the way. Within the trade there were legendary men famed for cooking with coal when this was no longer fashionable, feared by apprentices for their sharp tongues, renowned for their inebriation and financial trickery, but until the appearance of the new breed of celebrity chef the promotion of cooking was in the hands of a motley collection of folk who could combine cookery and communication.

Marcel Boulestin was the first. The pre-war television chef patronised his viewers and believed that as French was best, anything done by anyone on the south side of the Channel was worthy of attention. He was a good restaurateur, a

moderate writer and bizarre on the box.

After the war, Philip Harben, eyes gleaming with enthusiasm, did much to encourage people to experiment with food. He was succeeded by Fanny Craddock, who did much for Fanny Craddock, but also gave her audience some good ideas about food. Graham Kerr, the "Gallopington Gourmet", mixed interesting dishes with a fair comedy routine, but by the 1970s there was wall-to-wall cookery wherever you looked. And 10 years later chefs seemed to have become the most important people in the land, with scarcely a political party, airline, merchant bank or charitable foundation that did not have its own consultant Roux brother, Mosimann, Koffmann or Blanc.

Ordinary *ILN* readers now eat rather less, but better and healthier, food than did their forefathers, and spend proportionately more of their incomes on food. There has been another significant development. It used not to be "nice" to talk about food; today gastronomy has overtaken death, religion, flower arrangement and childbirth in the league table of popular subjects of conversation □

AHEAD OF HIS TIME

Ledoux's dream city inspires a new collection of watches

Office Christmas parties are not renowned for their cultural content, but the one organised by Ian D. Shaw, Managing Director of Jean Lassale watches in Geneva was rather different. Last year, instead of taking his staff to a restaurant, he decided to invite them on a tour of the French Jura, the swathe of pine-covered mountains along Switzerland's western border which look Christmas card-pretty under their covering of winter snow. Their itinerary's highlight was the old city of Arc-et-Senans, south west of Besançon, built by the great Neoclassical architect and visionary Claude-Nicolas Ledoux between 1775-79 and now classified by UNESCO as one of the world's great treasures.

A royal saltworks composed of a semi-circle of extraordinary buildings, Arc-et-Senans was just one of Ledoux's innovative creations. With the aid of his patron, Madame du Barry, whose pavilion he built at Louveciennes, Ledoux was responsible for several astonishing feats of architecture which sprung up throughout pre-Revolutionary France. Outstanding among these was a girdle of magnificent tollgates around Paris, four of which are still standing. But perhaps more intriguing than the buildings which still bear witness to his off-beat genius are those Ledoux drew in 1793



The new Ledoux watches by Jean Lassale, Geneva, and, below, the architect's "ideal city", Ville de Chaux.

while incarcerated in the Bastille for his connections with the aristocracy. Most were never realised but are now regarded as precursors of modern architecture.

Among these, the Ville de Chaux, an "ideal city", was particularly adventurous. Ledoux envisaged adding to the Arc-et-Senans semi-circle of workshops and

factories another comprising schools, theatres and other buildings he considered necessary for an elevated existence, all far ahead of their time in terms of symbolism and abstraction. The Ville de Chaux (shown below) was conceived as a perfect circle, with two long buildings forming "bands" where the existing and proposed semi-circles met.

Ian Shaw and his team were astonished when they saw it: for the city of Ledoux's dreams was shaped like a watch with Roman numerals, and bore a particularly strong resemblance to Jean Lassale's own distinctive watch case design. They therefore returned to Geneva determined to create a complementary dial, for a watch that would pay homage to Ledoux. The result is a timepiece which has just been launched with all the success it deserves at the Basle Watch Fair, and which bears the name of this great architect. The Ledoux range of 18 carat white- and yellow-gold watches prove that great design is timeless.

Further information on the Ledoux range of watches, or any Jean Lassale timepieces, may be obtained from: Jean Lassale, 10, rue Blavignac, CH 1227 Geneva. Tel: 022 342 53 60. Fax: 022 342 41 61. Or contact Harrods' Ground Floor Watch Dept.



The founder of the Olympic Games was dazzled by the public-school ethic at Rugby and by the dictum that merely to compete was as important as winning.



SPORT BECOMES A GLOBAL PASSION

BY IAN WOOLDRIDGE

It is unlikely that Dr Thomas Arnold would wish his memory to be associated with what today is termed sport. Boxers fighting for a £10 million purse, brat-pack tennis players heaving unipiers at Wimbledon and athletes swallowing pills to fuel an extra burst of speed were not exactly what he had in mind. Yet that was part of the legacy he left behind when he died in 1842.

The good doctor, headmaster of Rugby School, did not invent sport, for there was cricket on the downs at Hambledon and horse racing on Ascot Heath long before his time, but he did much to introduce the concept of muscular Christianity. It is all there in *Tom Brown's Schooldays*, whose author, Thomas Hughes, was a somewhat priggish pupil of Arnold's: character building through manly games, no squealing when the ghastly Flashman stuck his thumb in your eye, modesty in triumph, chivalry in defeat, followed by a cold bath. This athletic evangelism spread like wildfire through the public-school system and, on the wings of its disciples, to the nation and then the world.

Before Arnold's stewardship at Rugby, football in Britain was played by clod-hopping ruffians kicking all manner of objects through village streets, while boxing amounted to prize fights of many rounds and bestial brutality. Little more than 20 years after Arnold's death soccer had a governing body, the Football Association, and the link with his concept is obvious: Old Etonians played in six of the first 12 FA Cup finals before the working-class lads got the hang of it and formed professional leagues. Within 25

years boxing had the codified restrictions of the Queensberry Rules.

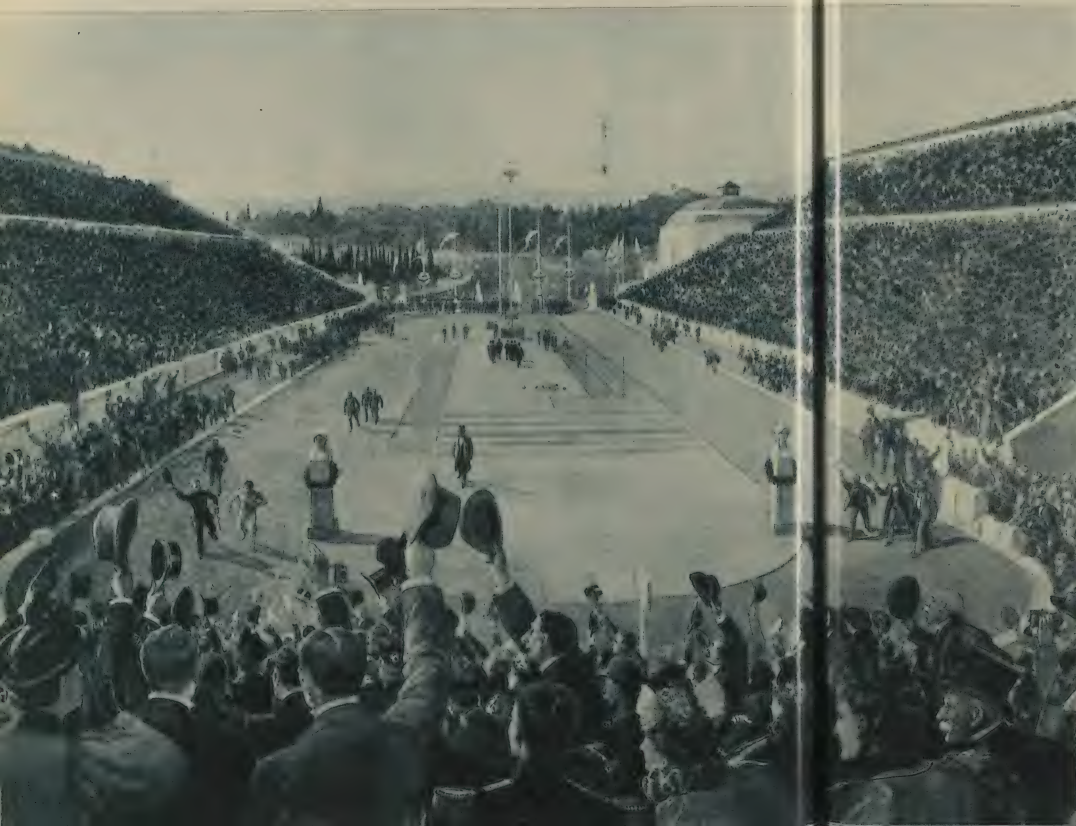
Meanwhile, other apostles of the creed were fanning out across the world as commercial envoys or soldiers and district commissioners guarding far-flung parts of the British Empire. Their sport went with them. Thus cricket and hockey were taken to India, soccer to Spain and Argentina, rugby to New Zealand and South Africa. Although the British did not export skiing to Switzerland, they did show foreigners how a means of transport could be turned into competitive fun.

So Arnold has a lot to answer for, even if *mens sana in corpore sano* is double-Dutch to the modern sportsman and Britain is frequently routed at the games it invented and gave to the world. He contributed enormously to sport becoming, by the turn of the century, a spectacle, a profession and a global passion that was only briefly to be interrupted by world wars.

Arnold's ideas also inspired another influential man. For years the French Baron Pierre de Coubertin, a romantic Hellenist, had been toying with a plan to resurrect the Olympic Games, last heard of in ancient Greece in AD393, when they were banned as corrupt by the Roman Emperor Theodosius I. De Coubertin came to England and visited Rugby School. He was dazzled by the public-school ethic and the nobility of young men who exemplified the dictum that merely to compete was as important as winning.

The first Olympic Games of the modern era were celebrated in Athens in 1896 by about 300 athletes, all male, from 13 nations. The greatest international movement outside religion or politics had been created and Olympism was both to pre-date and outlive the heyday of Communism.

By the time *The Illustrated London News* was celebrating its diamond jubilee, in 1902, most of the great sporting set-pieces were in place: Test cricket, regular



The amateur sporting ideal owes much to Dr Thomas Arnold. By the late 1860s his creed of muscular Christianity had spread from Rugby School, top, to all parts of the British Empire. Left, Greek shepherd Spiridon Louis wins the marathon at the inaugural modern Olympic Games in 1896.

Cricket seems to thrive on controversy:

Ian Botham, for example, has rarely been out of the news. During the third Test against New Zealand in 1986, right, he became the man who has taken the most Test wickets.

Below, Dr W. G. Grace dominated the game for 30 years and continued to play as an amateur until he was 58, despite receiving large payments from a well-known mustard manufacturer.

Bottom, William Oldfield suffered a fractured skull from Larwood's ball in the third Test at Adelaide—one of the incidents during the "Bodyline" tour that so enraged Australians.



MI SPORT



home internationals in soccer and rugby, the Wimbledon tennis championships, the golf Open Championship, the Olympic Games. Days of huge pleasure lay ahead, but so did the hurdles of politics and commercialism.

The first sport to become engulfed by conflict, ironically, was the one that emanated from Dr Arnold's school. Rugby Union basked in pristine amateurism. Thus when 22 northern clubs deemed it reasonable to compensate their less well-heeled players for time off work with small cash payments, southern outrage could be measured on the Richter scale. The northern clubs left to form their own professional Rugby League and the rift, social as well as sporting, was to widen down the years. A Rugby Union man suspected of even watching a Rugby League match would soon feel the icy winds of ostracism. More recently, however, Rugby Union has been generating vast income from its World Cup, and its own players are hinting strongly about fiscal reward. The diehard administrators are still holding out, but one can only wonder for how long.

Cricket has had no such problems, dealing with them with unashamed hypocrisy. The paragon of its "golden age" was Dr W. G. Grace who after receiving £10,000 sponsorship from mustard manufacturer J. & J. Colman and a similar sum as a gift from his ardent admirers was still deemed to be an amateur.

Curiously, cricket—"the Englishman's heritage", according to Hugh de Selincourt—thrived on controversy. In 1932-33 there was the Bodyline Affair, detonated when the patrician Wykehamist captain, Douglas Jardine, decided that it was also part of the Englishman's heritage to bowl very short and very fast at Australian bodies instead of the stumps. It all became so politically heated that at one juncture Australia actually threatened to secede from the Empire. It was the most dramatic Test series ever played and it attracted the biggest crowds ever seen.

In the 1960s came the D'Oliveira Affair, which led to England cancelling a tour to South Africa. In the 1970s the Packer Affair saw the Australian television tycoon Kerry Packer briefly hijack the world's leading Test players and set

Top, John Taylor, James Braid and Harry Vardon were known as the Great Triumvirate and between them won the Open Championship 16 times in the 21 years from 1894 to 1914. Challenges and rewards are higher today for professionals such as Jack Nicklaus, right, the only golfer to have won each of the major competitions twice.



DAVID CANNON ALLSPORT



up his own professional "circus". Both were sensations that kept cricket on the front pages day after day.

The biggest development in cricket was the rise and rise of the one-day game. To the chagrin of the purists, the public adored it and flocked to watch tip-and-run batting and, at last, spectacularly athletic fielding. Indeed, the new athleticism in cricket was even more marked than the athleticism in athletics itself. The first officially recorded mark for the 100 yards in 1855 was 10 seconds. It was to be 119 years before Houston McTear, running in Florida, clipped off a full second.

The decline and eventual fall of that very English breed "the gentleman amateur" was, of course, inevitable. Cricket finally scrapped the charade of "gentlemen" entering the arena through one gate, the "players" through another, but golf and tennis were rather more die-hard. It required the astonishing deeds of two powerful personalities to hasten the emancipation of the humble professional in these two sports.

There was nothing humble about Henry Cotton who, well-bred and public-school-educated, was still denied access to golf clubhouses in the 1930s because of his professional status. Cotton's riposte, apart from winning three Open championships, was to arrive by chauffeur-driven limousine, set up champagne and Fortnum & Mason provisions beneath the clubhouse windows and entertain the mighty in style.

Nor was there humility in the character of Fred Perry, son of a Lancashire Labour MP, who encountered intense snobbery at Wimbledon. After soundly beating the German Baron Gottfried von Cramm 6-1, 6-1, 6-0 in the men's singles final, he heard a British official commiserate with his fallen opponent with the words: "A pity. Perry's not a gentleman, you know." Gentleman or not, Perry won three Wimbledons in a row in the 1930s, after which the men's game in Britain fell into steep decline.

Football had no such hang-ups. It was the escape route for urchins with talent the world over. England, having invented it, reigned over it with a lofty condescension that was to turn into complacency. Until 1953 the team had never been beaten on home soil by a foreign

Fred Perry was ranked sixth in July, 1933, when he was photographed on the Centre Court at Wimbledon, top.

The following year he took the first of three consecutive men's singles titles there. Martina Navrátilová has won an unprecedented nine Wimbledon singles championships, spanning the seasons from 1978 to 1990, right.



SIMON BRETT/MEMPHIS



side, but then, suddenly, the Hungarians arrived with a dazzling new brand of artistry that put six goals into the England net before an astonished crowd of 100,000.

Although the World Cup was inaugurated in 1930, it was 20 years before England bothered to enter this competition, which apparently had been dreamed up by some impudent foreigners. The Hungarian experience helped end that insularity and England joined the club. In 1966, on the same Wembley pitch, on probably the nation's most emotional sporting afternoon of the century, England beat Germany 4-2, to win the game's greatest international trophy.

Unhappily, insularity was to be replaced by a strident chauvinism. The new, ugly sound was that of the baying English supporter rampaging through Europe. It took two immense tragedies, with many left dead in the stadiums of Heysel, in Belgium, and Hillsborough, Sheffield, to arrest a shameful trend.

Another trend, less shameful but still disturbing, was the decline in Britain's influence in the government of international sport. By the 1970s the two biggest institutions, FIFA, the governing body of football, and the International Olympic Committee, were under Latin domination. The natures of both were to change radically and not for the better. Each became infected by rampant commercialism and open squabbles about the siting of the quadrennial Games and Championships. With television providing a huge, new source of income, greed replaced principle. Into the lax atmosphere came the menace of drugs. By the 1990s, tragically, it was impossible to look at the record books and say which marks had been achieved honestly and which were fuelled by anabolic steroids or stimulants.

The drugs problem reached its ugliest climax at the 1988 Olympic Games in Seoul, when Ben Johnson smashed the world record for the 100 metres on a Saturday and was stripped of his gold medal the following Wednesday. It took a 90-day inquiry by the Canadian government to force Johnson to confess.

The age of *Chariots of Fire* nobility was over. Sport had seen many British heroes upholding impeccable standards — Roger

Top, Rory Underwood celebrates victory over France, 21 points to 19, to bring England the grand slam in 1991.

Rugby remains rigorously split into amateur and professional camps.

Right, after defeating Germany in the 1966 World Cup final, England captain Bobby Moore receives football's greatest international trophy.

RUSSELL CHEYNE/ALLSPORT





More than 13 seconds have been shaved off the mile record since Roger Bannister broke the 4-minute barrier in Oxford on May 6, 1954, above. Bob Beamon's 8.9-metre long jump in the 1968 Olympics, above right, was beaten 13 years later. Liz McColgan set a new 10,000 metres record at the World Championships in Tokyo, right.

Bannister, the first man to break the four-minute-mile barrier, was probably the exemplar—but money had changed its character. Only hockey and the Boat Race seemed to have survived its pernicious influence.

It is fascinating to contemplate what a future commentator will think of these words if he reads them before writing a review of sport for the 300th birthday edition of *The Illustrated London News*. What will his sporting world be like in AD2142? If current trends continue I suggest he will be living in a far less healthy age of corpulence, since the advance of professionalism is creating more and more spectators who merely watch the celebrity performers at work.

Inevitably, with such a concentration



GRAY/MORTIMORE/ALLSPORT

of effort, records will continue to plummet. At the 1968 Olympic Games, in Mexico, for example, the American Bob Beamon unleashed the record-breaking long-jump in the advantageous thin air of high altitude that many considered would be unapproached, let alone overtaken, in 1,000 years. In 1991, in Tokyo, at sea-level, it was beaten by his compatriot Mike Powell. Similarly, Roger Bannister's 1954 mile record was as much the breaking of a mental as a physical barrier. Soon other middle-distance men were streaming through inside four minutes, and the times continued to plunge.

There is currently a theory that women will close the achievement gap on men until they are running on par. This is unlikely, I feel, but if they persist in their pursuit of total equality in all things, men by AD2142 may have reacted in a very practical manner. Women will be driving off the same tees as men on our golf courses and the first woman will have fought a man for the heavyweight boxing title of the world. Should the latter occur I shall have few regrets about having by then joined Dr Arnold in a rather more Corinthian world □

HYATT HOTELS & RESORTS

ASIA PACIFIC

GRAND HYATT HOTELS

Australia
Grand Hyatt Melbourne

Hong Kong
Grand Hyatt Hong Kong

Indonesia
Grand Hyatt Jakarta
Grand Hyatt Bali

Taiwan
Grand Hyatt Taipei

Thailand
Grand Hyatt Erawan Bangkok

HYATT REGENCY HOTELS

Australia
Hyatt Regency Adelaide
Hyatt Regency Perth
Hyatt Kingsgate Sydney

People's Republic of China
Hyatt Tianjin
Hyatt Regency Xian

Hong Kong
Hyatt Regency Hong Kong

India
Hyatt Regency Delhi

Indonesia
The Aryaduta Jakarta
Hyatt Regency Surabaya

Japan
Century Hyatt Tokyo
Century Hyatt Nagoya (opening late '92)
Hyatt Regency Osaka (opening mid '94)

Korea
Hyatt Regency Pusan
Hyatt Regency Seoul

Malaysia
Hyatt Kinabalu

New Zealand
Hyatt Auckland

Philippines
Hyatt Regency Manila

Singapore
Hyatt Regency Singapore

HYATT RESORTS

Australia
Hyatt Regency Sanctuary Cove
(Gold Coast)
Hyatt Regency Coolum
(Sunshine Coast)

French Polynesia
Hyatt Regency Tahiti

Indonesia
Bali Hyatt

Korea
Hyatt Regency Cheju

Macao
Hyatt Regency Macau

Malaysia
Hyatt Kuantan
Hyatt Saujana (Kuala Lumpur)

Marina Islands
Hyatt Regency Saipan
Hyatt Regency Guam (opening mid '93)

PARK HYATT HOTELS

Australia
Park Hyatt Sydney
Hyatt Hotel Canberra



"Midnight — it's
the magic hour."

"It's been magic
since we've been here."

Feel The Hyatt Touch.

Asia • Australia • Pacific

You're never far from the unique style and impeccable service of Hyatt — 36 hotels and resorts in Asia Pacific, each reflecting the special flair of the local culture. At Hyatt, the experience is always unforgettable. A way to escape life's pressures. A place to rediscover life's pleasures.

Grand Hyatt Erawan Bangkok has introduced a special "VIP Sawasdee" rate until September 30, 1992 — 25% savings on published rates, with upgrade to deluxe accommodation and complimentary access to Club Erawan Fitness Spa. It's our way of saying welcome, Thai style.



For reservations and more information about Hyatt Hotels and Resorts worldwide, call your travel planner or in London call (071) 580 8197. In the U.K. call toll-free (0345) 581666.

Hyatt Hotels and Resorts encompasses hotels managed or operated by two separate groups of companies — companies associated with Hyatt Corporation and companies associated with Hyatt International Corporation.

1962-1971

1962

US blockades Cuba following the discovery of Soviet missile base under construction; missiles at sea turn back, base dismantled.
Algeria becomes independent.
Uganda becomes independent.
John Glenn becomes the first American to orbit the earth.

1963

De Gaulle vetoes Britain's entry into Common Market.
Kim Philby identified as Russian spy, given asylum in Moscow.
War Minister John Profumo resigns following the Christine Keeler scandal.

Kenya becomes independent.
Macmillan resigns. Sir Alec Douglas-Home becomes Prime Minister.

Great Train Robbery in Britain: £2.5 million stolen.
Pope John XXIII dies, succeeded by Paul VI.

1964

Labour wins general election.

Harold Wilson Prime Minister. Fighting breaks out between Greeks and Turks in Cyprus, UN sends peace-keeping force.
Khrushchev resigns, succeeded by Brezhnev and Kosygin.
Nyasaland becomes independent as Malawi.

Northern Rhodesia becomes independent as Zambia.
Lyndon Johnson elected 36th US President.
Cole Porter dies, aged 71.

1965

US bombs North Vietnam, increases military support in South. Unilateral Declaration of Independence by Rhodesian premier Ian Smith.
Singapore secedes from Malaysia.

Race riots in Watts district of Los Angeles.

1966
Coal pit slides into village of Aberfan. 116 children and 48 adults killed.



The assassination of President John F. Kennedy during a visit to Dallas shocked the world in 1963. His deputy, Lyndon Johnson, succeeded him as US President.



Kennedy's alleged assassin, Lee Harvey Oswald, was himself shot dead two days later by night-club owner Jack Ruby.



Troops and fire department staff were called in to quell civil rights riots in Birmingham, Alabama, in 1963.

British Guiana becomes independent as Guyana.
England win world soccer cup.

1967
First heart transplant operation by Dr. Christian Barnard in Cape Town.

Francis Chichester sails home after solo circumnavigation.
Donald Campbell killed on Coniston Water.

1968
Senator Robert Kennedy assassinated in Los Angeles.
Richard Nixon elected 37th US President.
Soviet troops crush President Dubček's liberal movement in Czechoslovakia.

Martin Luther King assassinated in Memphis.
Britain restricts immigration from India, Pakistan and West Indies.

Pope Paul VI's encyclical *Humanae Vitae* against contraception.

1969
British troops sent to Northern Ireland.

Golda Meir becomes Prime Minister of Israel.
De Gaulle resigns, Pompidou elected President of France.
First test flight of Anglo-French supersonic Concorde airliner.
Alexander Solzhenitsyn expelled from Soviet Writers' Union.

1970
Biafra surrenders, civil war ends in Nigeria.
Conservatives win general election, Edward Heath Prime Minister.

Four students killed in Vietnam War demonstration at Kent University, Ohio.
Salvador Allende elected President of Chile.

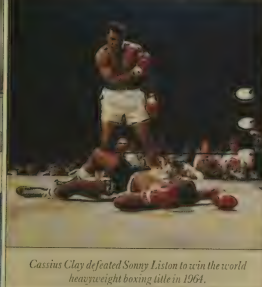
1971
Vietnam fighting spreads to Laos and Cambodia.
East Pakistan becomes independent republic of Bangladesh.
Three Russian cosmonauts killed re-entering earth's atmosphere.
"Papa Doc" Duvalier, dictator in Haiti, dies, succeeded by son "Baby Doc".



Israeli shelling of Egyptian oil installations continued after the 1967 Six-Day War.



Five US air base at Khe Sanh in South Vietnam was under heavy attack in February, 1968.



Cassius Clay defeated Sonny Liston to win the world heavyweight boxing title in 1964.



On July 20, 1969, Neil Armstrong made one giant leap for mankind when he became the first man to walk on the moon. With fellow US astronaut Edwin Aldrin, right, he collected soil and rock samples and took photographs before returning to earth three days later. The Beatles pop group, below, shot to worldwide fame in 1964 with "She Loves You" and "I Want to Hold Your Hand".



The lying in state in Westminster Hall of Sir Winston Churchill, wartime leader and statesman, who died in 1965 at the age of 91.



The England soccer team triumphed over West Germany to win the 1966 World Cup at Wembley. Geoff Hurst, left, scored three of the team's four goals.



1972-1981

1972

President Nixon visits China, later re-elected US President.
British direct rule imposed on Northern Ireland.
Three-day week for industry imposed in UK during miners' strike.

Israeli athletes killed by Arab terrorists during Munich Olympics.
Idi Amin orders expulsion of all Asians from Uganda.

Bobby Fischer wins world chess championship.

US swimmer Mark Spitz wins record seven Olympic gold medals.

Duke of Windsor dies, aged 77.

1973

Britain, Ireland & Denmark join EEC.

Yom Kippur War following invasion of Israel by Egypt and Syria.

US Vice-President Spiro Agnew resigns, Gerald Ford succeeds.

Four senior aides of President Nixon resign following Watergate revelations.

State of Emergency in UK following widespread strikes.

Famine in Ethiopia.

Princess Anne marries Mark Phillips.

Sydney Opera House completed.

1974

Oil prices quadruple in response to world shortage.

US President Nixon resigns in face of impeachment threat over Watergate, Gerald Ford succeeds.

Labour minority government elected. Harold Wilson Prime Minister. Labour wins overall majority in second election.

UK inflation rises to 20 per cent.

Covent Garden Market moves to Nine Elms.

Alexander Solzhenitsyn expelled from Russia.

1975

Vietnam war ends: Communist troops capture Saigon. Khmer Rouge take control in Cambodia. Civil war erupts in Lebanon.

Spanish monarchy restored following death of Franco.

IRA terrorists hold out for six days in Balcombe Street siege.

First North Sea oil piped ashore.

Dutch elm disease spreads across UK.

Domestic video-cassette recorders introduced.

Tube crash at Moorgate: 41 killed.

West Indies win first cricket world cup.

1976

Israeli commandos rescue airliner hostages at Entebbe.

Riots in Soweto over South African education policies.

Jimmy Carter elected 39th US President.

Harold Wilson resigns, succeeded by James Callaghan.

National Theatre building opens.

Nadia Comaneci achieves seven perfect scores in Montreal Olympics gymnastics.

Chairman Mao Tse-tung dies, aged 83.

1977

President Bhutto ousted in Pakistan military coup, General Zia takes over.

Home computer boom begins.

British aviation industry nationalised.

Two jumbo jets collide at Tenerife Airport: 582 killed.

Star Wars breaks film box-office records.

Red Rum wins Grand National for record third time.

Bing Crosby dies, aged 73.

Groucho Marx dies, aged 82.

Maria Callas dies, aged 54.

Elvis Presley dies, aged 42.

1978

Peace agreement between Egypt and Israel signed at Camp David.

P. W. Botha becomes Prime Minister of South Africa.

Mass suicide of 913 members of People's Temple cult in Guyana.

Radio broadcasts of House of Commons proceedings begin.

Publication of *The Times* suspended for 48 weeks.

Naomi James completes sailing single-handed round the world.

Pope Paul VI dies. Pope John Paul dies after succeeding for 33 days.

Polish-born Pope John Paul II elected as first non-Italian since 1522.

1979

Shah deposed in Iran, Ayatollah Khomeini takes over.

Siege of US embassy in Teheran in which 52 hostages held.

Afghanistan invaded by Soviet troops.

Lord Mountbatten killed in the Republic of Ireland by IRA.

Airey Neave killed by IRA bomb in House of Commons car park.

Idi Amin ousted from Uganda.

Anthony Blunt named as Soviet spy.

Sebastian Coe breaks 800m, one mile and 1,500m world records.

1980

Iranian embassy in London seized by terrorists: two hostages



On August 8, 1974, US President Richard Nixon made a broadcast announcing to the American people his resignation following the Watergate investigations.



Fighting in the Lebanon between the Christian Phalangists and Palestinian guerrillas escalated into full-scale civil war in 1975.

killed, rest freed after attack by SAS.

War between Iran and Iraq.

Solidarity union federation is formed by Lech Walesa in Poland.

Rhodesia becomes Zimbabwe.

Robert Mugabe Prime Minister.

Ronald Reagan elected 40th US President.

John Lennon murdered in New York.

Bjorn Borg wins Wimbledon for fifth year in succession.

1981

US hostages released from embassy in Teheran.

President Sadat assassinated in Cairo, Hosni Mubarak succeeds.

Race riots in Brixton, Toxteth and other parts of UK.

IRA hunger strikers die in prison.

François Mitterrand elected French President.

The Social Democratic Party launched in Britain.

First report of AIDS epidemic.

Lloyd Webber's musical *Cats*.

First London Marathon.



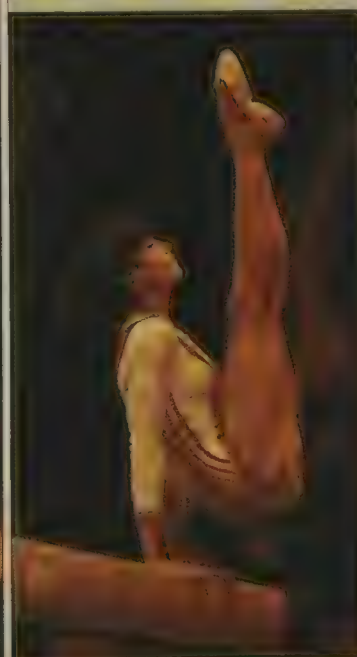
In a dramatic end to the Iranian embassy siege in 1980, the SAS rescued 19 hostages.



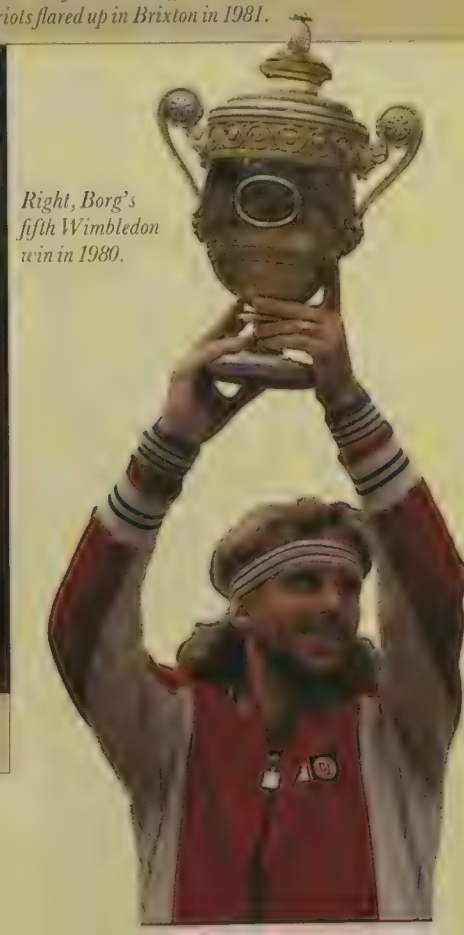
On July 29, 1981, the Prince of Wales married Lady Diana Spencer in a ceremony at St Paul's Cathedral watched on television by 750 million people throughout the world. Later the royal couple enjoyed a few days at Broadlands, home of the late Earl Mountbatten, before a Mediterranean cruise aboard the royal yacht Britannia.



The Conservatives' 1979 general election victory made Margaret Thatcher Britain's first woman prime minister. Left, race riots flared up in Brixton in 1981.



Rumanian, Nadia Comaneci; perfect scores in the 1976 Olympics.



Right, Borg's fifth Wimbledon win in 1980.

1982-1991

1982

Pope John Paul II in UK – first papal visit since 1531.
Prince William of Wales born.
Thames Barrier completed.
Channel 4 begins broadcasting.

1983

South Korean airliner shot down by Soviet fighters, 263 killed.
US marine base in Lebanon blown up by suicide car bomber, 241 killed.

1984

IRA bomb explodes at Brighton hotel during Conservative Party conference.

Indira Gandhi assassinated.

Explosion at Bhopal chemical plant in India kills some 10,000.

1985

Mikhail Gorbachev becomes Soviet leader.
Arab terrorists attack Rome and Vienna airports, hijack Italian ocean liner *Achille Lauro*.
Rioting among football spectators at Heysel in Belgium.

Live Aid rock concert raises £60 million for Ethiopian famine relief.

Boris Becker, aged 17, becomes youngest Wimbledon male champion.

Seven crew died when the US Challenger space shuttle exploded on take-off in 1986.

1986

Gorbachev expounds *perestroika* and *glasnost*, frees leading dissidents in Russia.

Explosion in Chernobyl nuclear reactor, radioactive material spreads across Europe.

London Stock Exchange deregulated.

US-Iran deal, exchanging arms for hostages, revealed.
US aircraft bomb Libya.

Channel Tunnel treaty signed.

1987

Presidents Gorbachev and Reagan agree at Washington summit to dismantle land-based, intermediate-range weapons.

Riot during Muslim pilgrimage at Mecca, 400 killed.

Cross-Channel ferry *Herald of Free Enterprise* capsizes in Zeebrugge.

Fire at King's Cross station, 30 die.

Hurricane destroys millions of trees in southern England.

Van Gogh's *Irises* sells for a record £30 million.

1988

Iran-Iraq cease-fire agreed.
Terrorist bomb explodes on Pan American 747 airliner over Lockerbie, 270 killed.

USSR begins withdrawal from Afghanistan.

George Bush elected 41st US President.

1989

US invades Panama following conflict with President Noriega, accused of drug trafficking in USA.

Stampede at Hillsborough football stadium, Sheffield, kills 95.

1990

Unification of Germany, end of Cold War in Europe.

Nelson Mandela released from 27 years' imprisonment in South Africa.

Anti-poll-tax riots in UK.

General Noriega surrenders, US troops withdraw from Panama.

1991

Attempted coup against Gorbachev fails, resistance led by Boris Yeltsin, first elected president of Russian federation.

Yugoslavia torn apart by fighting between Serbs and Croats.

Apartheid laws abolished in South Africa.
Rajiv Gandhi assassinated in India.
Terry Waite, John McCarthy, Jackie Mann and other Beirut hostages released.
British scientist Helen Sharman flies in Soviet spacecraft.



'The miners' strike of 1984 led to acrimonious clashes between pickets and police, who had to protect remaining workers and coal deliveries to power stations.



*The sinking of the Argentinian warship *Belgrano* by UK forces, which had been sent to the Falklands in response to Argentina's invasion of the islands in 1982.*



In 1990 Margaret Thatcher resigned as Prime Minister after her deputy, Sir Geoffrey Howe, quit over the issue of Europe. She was succeeded by John Major.



Saddam Hussein's Iraqi troops were ousted from Kuwait after the 1991 Gulf War by Allied forces enforcing an earlier UN resolution that required Iraq to withdraw.



Chinese riot police in Peking resisted Chinese Communist tanks and troops sent in June, 1989, to stamp out pro-democracy demonstrations. One thousand died.



President Gorbachev survived an attempted coup in 1991, but had to hand power to Boris Yeltsin. Left, the Berlin Wall fell in 1989 as democracy swept Eastern Europe.

BUILDING SIGHTS PAST AND PRESENT

*A SELECTIVE LOOK AT
SOME CHANGES IN
TASTE AND STYLE OF
ARCHITECTURAL
DESIGN DURING THE
LAST 150 YEARS.*

Houses of Parliament



SAGRADA FAMILIA
BARCELONA



PALMHOUSE AT KEW



GLASGOW SCHOOL OF ART



CHRYSLER BUILDING
NEW YORK

CONGRESS
BUILDING
BRASILIA



Sydney Opera House

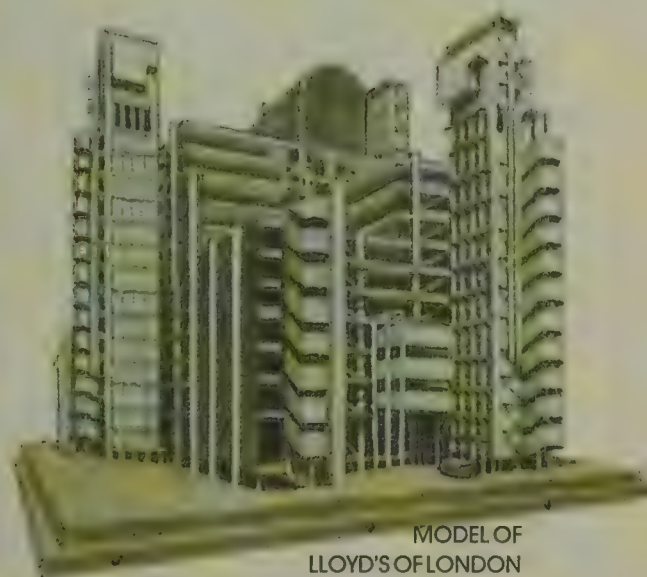


GUGGENHEIM
MUSEUM



NEW YORK

MODEL OF
LLOYD'S OF LONDON



GRANDE ARCHE PARIS

ARCHITECTS

HOUSES OF PARLIAMENT
1840-70

Charles Barry and Augustus Pugin.

PALM HOUSE 1844-48

Decimus Burton.

SAGRADA FAMILIA 1883-

Antonio Gaudi.

GLASGOW SCHOOL OF ART
1897-99

Charles Rennie Mackintosh.

CHRYSLER BUILDING 1928-30

William van Alen.

CONGRESS BUILDING 1958-60

Oscar Niemeyer.

SYDNEY OPERA HOUSE 1959-73

Jørn Utson.

GUGGENHEIM MUSEUM 1957-60

Frank Lloyd Wright.

LLOYD'S OF LONDON 1979-86

Richard Rogers.

GRANDE ARCHE 1985-89

Otto von Spreckelsen.

ILLUSTRATIONS BY TOM ADAMS

Ahead of its time machine.



Welcome to the future.

When you take your car on a Hoverspeed SeaCat crossing, time really travels.

The experience begins when you and your vehicle are directed on board effortlessly and efficiently.

Then sit back and prepare yourself for the journey of a lifetime.

As you cruise swiftly to the

"other side" you can wander along the spacious bar for a quick drink.

Take advantage of the duty-free shopping.

Or enjoy the views flashing by you from the luxurious open-air observation deck.

Then, almost before you know it, you're there, off and away.

Relaxed and looking ahead to

the rest of your journey.

There are SeaCat crossings from Dover to Calais, Folkestone to Boulogne and, from June 1st, between Stranraer and Belfast.

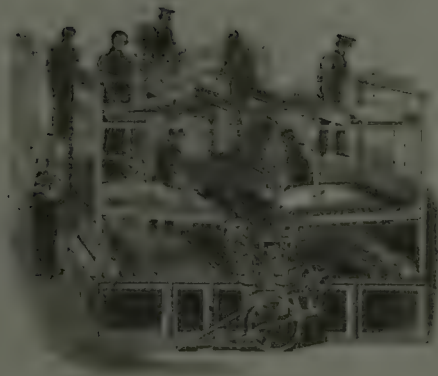
Contact your travel agent or call Dover (0304) 240241 for details.

And discover how Hoverspeed SeaCat makes conventional ferry crossings seem a thing of the past.

HOVER SPEED

FOLKESTONE TO BOULOGNE
DOVER TO CALAIS AND BOULOGNE
STRANRAER TO BELFAST

SeaCat



December 2 1843

The readers of The Illustrated London News are doubtless aware of the circumstance of two new printing machines, of unusual magnitude and power, having been recently erected for the printing of that paper — a proceeding rendered necessary by the inadequacy of the ordinary printing apparatus to furnish a sufficient number of papers to meet the unprecedented demand for this journal.

There are two separate machines: one for printing one side of the paper, and the other for printing the other. These machines are impelled by a six-horse power steam-engine, of the high pressure variety — that is, the power is that of six horses at the present pressure in the boiler of 25lb, on the square inch.

These steam-driven machines work at a rate of 2,000 perfect impressions within the hour.

AN ILLUSTRATED GUIDE TO MODERN PRINTING PROCESSES



May 1992

This Komori 8-page 5 unit system 20 web offset press prints the covers for The Illustrated London News. It has the facility to print 4 colour process and one different special colour each side of the web in one pass through the press.

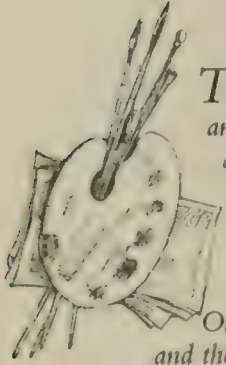
With a maximum speed of 45,000 rph, Watmoughs produce an average of 60,000 4-page covers an hour when UV varnished and sheeted.

THE
WATMOUGHS
GROUP



PERFORATED PAPER TO DIGITAL DATA

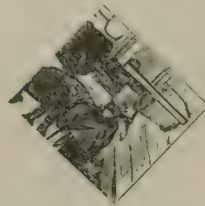
August 30 1879



The artist has acquired a rapid method of working, and can, by a stroke of his pencil, indicate a scene by a kind of pictorial shorthand, which is afterwards extended in the finished drawing. The sketch being completed on paper, the services of the draughtsman on wood come into requisition.

Once drawn, it passes into the hands of the engraver, and the first thing he does is to cut the lines across all the joins of the block before the parts are distributed among the engravers.

Obviously when a block is divided and the parts are distributed in various hands, if any accident should occur to one part the whole block is jeopardised. I remember one instance of this kind. An engraver of decidedly Bohemian character, after a hard night's work on the tenth part of a page block, thought fit to recruit himself with a cheering cup. In the exhilaration that followed, he lost the piece of work upon which he had been engaged, and thereby rendered useless the efforts of himself and his nine compatriots.



MAKING UP A WEEKLY NEWSPAPER ON THE STONE AT WATMOUGHS IN THE 1950s.

Watmoughs was founded in 1888 by John Edwin Watmough as a small Publishing and Printing company in Idle, Bradford.

In the 1960s the company reduced its publishing activities and concentrated on the development of its printing interests.

Watmoughs employed Linotype and Monotype hot metal technology with etched letterpress copper plates for many years but phototypesetting and camera colour separations replaced them with the growth of lithography.



ENGRAVING GRAVURE CYLINDERS ON THE K302 HELIOLISCHOGRAPH AT D.H. GREAVES.

October 6 1928

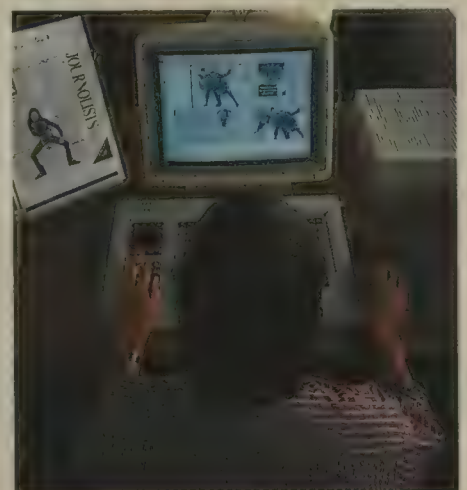
The Monotype machine resembles a typewriter, and is worked in much the same way. The operator is given a piece of "copy" and told the size of type in which it is to be printed, and the width it occupies on the page. He adjusts the gauge and proceeds to tap the keys as a typist would. This action causes two punches to rise and force their way through the paper ribbon. The keyboard does not type letters of the alphabet. It merely makes a perforation which acts as a symbol for the letters. The perforations are thus similar to those in a pianola roll, which operates a mechanism for producing the actual notes. The perforations in the Monotype paper roll cause the mechanism in the casting machine to produce lines of perfectly cast type.



THE MODERN METHOD OF TYPESETTING BY A WONDERFUL MACHINE THAT FORMS AND ARRANGES THE LETTERS: A SECTION OF THE MONOTYPE KEYBOARD ROOM OF "THE ILLUSTRATED LONDON NEWS" AND "SKETCH". ILN 1928

In 1992 Watmoughs has again kept pace with technology by the installation of Crosfield, Electronic Page Composition systems and Apple Mac Page make-up stations. Text and colour images are converted to data and assembled as electronic page compositions. Pages can also be transmitted and received as digital information for conversion from the publisher by the use of telecommunication modem links.

APPLE MAC PAGE MAKE-UP AND KEYING IN HARD COPY.



RAGS TO RICHNESS

September 2 1911

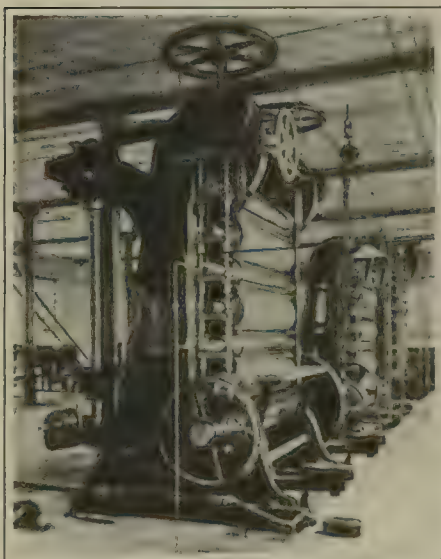
When the Prince of Wales was married in 1863 the sheets of paper used for the marriage edition represented a printed surface, after deductions for margin, of more than 1,115 miles in length. Nearly eighty tons of paper and twenty-three hundredweight of ink were used in the production.

Chief amongst raw materials for the manufacture of paper is wood pulp. Rags are largely used for better-grade papers, and solely for some papers, but esparto grass is a constant material for magazine papers.

Paper is given a fine coating of a substance chiefly compounded of clay mixed with casein — the product of skimmed milk, or glue. On leaving the coating-machine it is dried by fans, and passed through a long chamber heated by steam to a high temperature.

The paper for illustrations, however, goes a step further. It is coated with a special preparation, including satin white, blanc fixé, etc., and sized with either glue or casein. The coated paper then passes in a long series of graceful festoons through steam-heated rooms to dry. It is then reeled and calendered, and now possesses a highly polished, coated surface.

REELS OF KYMEXCOTE AWAITING
PRINTING AT WATMOUGHS, IDLE.



A ROW OF MACHINES USED TO GIVE THE FINAL SMOOTH AND GLOSSY FINISH TO THE SPECIAL PAPER REQUIRED FOR PRINTING ILLUSTRATIONS IN COLOURS. ILN 1911



GREAT FESTOONS OF "COATED" PAPER BEING DRIED IN A HEATED CHAMBER OVER 300 FEET IN LENGTH. ILN 1911

The meteoric growth in consumer magazines, mail order catalogues, holiday brochures, supplements and promotional sales brochures has forced the paper manufacturers to invest in multi-million pound mills to keep pace with demand.

Paper generally represents sixty per cent of the cost of the printed product and is therefore the principal element of cost. Paper manufacturers, with printers and publishers, work together to develop lighter weight papers that are of a good shade, opacity and printability and yet are environmentally sound.

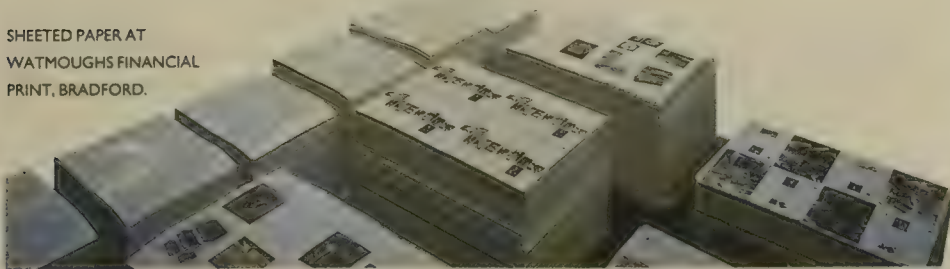
Watmoughs' vigorous technical specifications achieve high quality printed results on low cost, lightweight un-coated papers.

The majority of paper consumed in Europe is manufactured in Finland and Norway. The trees used are cut from managed forests grown and re-planted for paper manufacturing.

Gone are the days of using rags in commercial paper-making but the richness of the final result is still achieved.

The Illustrated London News is printed on KymexCote supplied by Contract Papers Limited.

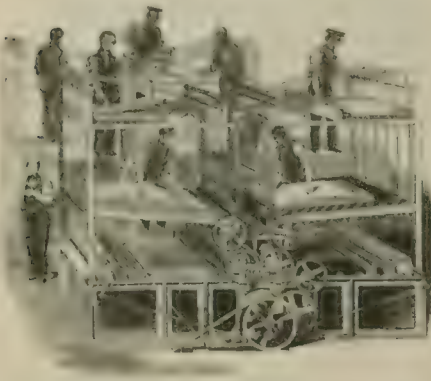
SHEETED PAPER AT
WATMOUGHS FINANCIAL
PRINT, BRADFORD.



STEAM DRIVE TO HIGH SPEED LINE

September 1911

When the artist and the advertiser joined forces, lithography was necessary to make a perfect alliance, and it was speedily shown what marvellous possibilities lay before the allies. Opinions may differ as to the righteousness of the alliance between commerce and art, but there can be no doubt that good work has been done in clearing the old-fashioned mural monstrosities, and replacing them by superb reproductions of great pictures, such as "Bubbles" and the large "Health and Beauty" posters, for Messrs. Pears; "The Girl at the Spring," for Messrs. Schweppe; and many artistic pictures for such firms as Messrs. Lever Brothers, and J. Dewar and Sons.



THESE STEAM-DRIVEN MACHINES WORK AT A RATE OF 2,000 PERFECT IMPRESSIONS WITHIN THE HOUR. ILN 1843

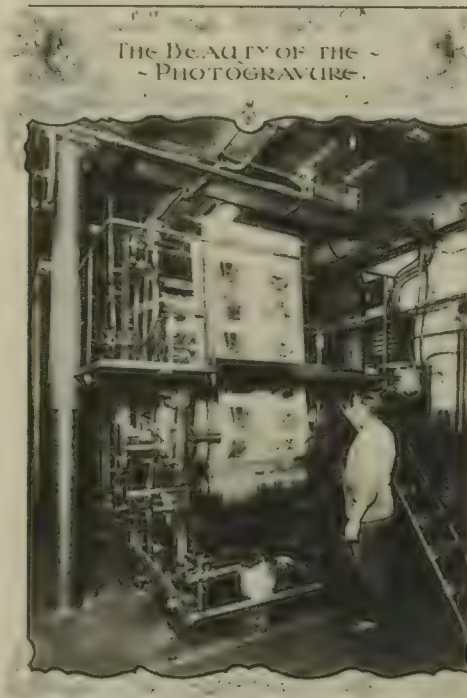


ALBERT TR6 GRAVURE PRESS
AT D.H. GREAVES, SCARBOROUGH.

October 6 1928

In block printing the printed surface of the half-tone block is raised; in photogravure, the printed surface is etched in intaglio. This intaglio-printed surface, when looked at through a powerful magnifying lens, is seen to consist, not of a series of raised dots, as in a half-tone block, but a series of minute rectangular cells.

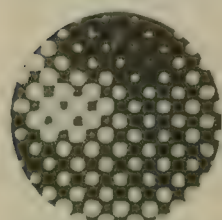
The perfection attained by photogravure did not, however, satisfy the requirements for speedy work. As the result of much experimenting, the photograph was applied, not to a flat surface, but to a cylinder, which could be made to revolve or rotate. This rotary method of photogravure is known as "Rotogravure".



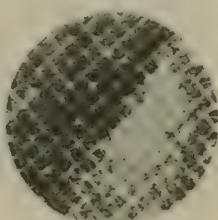
"... THERE IS THUS A CONSIDERABLE SAVING OF MANUAL LABOUR, ONLY FOUR MEN BEING ENGAGED ON THE ROTARY MACHINE, WHILST TWENTY-FOUR MEN WERE EMPLOYED PREVIOUSLY." ILN 1913

February 8 1913

As to the value of the rapid photogravure process, of the excellent results yielded and the speed with which they are attained: let it be pointed out that anything which can be photographed can be reproduced by it with most artistic effect and an economy which cannot be equalled, by any other system of quick printing.



A HIGHLY MAGNIFIED PORTION OF AN ILLUSTRATION REPRODUCED BY THE HALF-TONE PROCESS, SHOWING HOW THE INK IS DEPOSITED ON THE PAPER BY THE "RAISED" SURFACE OF THE METAL PLATE.



A HIGHLY MAGNIFIED PORTION OF AN ILLUSTRATION REPRODUCED BY THE ROTARY-GRAVURE PROCESS, SHOWING HOW THE PAPER HAS PICKED UP THE INK FROM THE INTAGLIO RECESSES OF THE COPPER CYLINDER.

The Watmoughs Group is the largest gravure printer in the United Kingdom with Albert press installations at Watmoughs, Bradford, D.H. Greaves, Scarborough and Varnicoat, Pershore. The Group prints over seven million magazine newspaper supplements every week by this process.

The latest Albert TR6 presses can produce ninety-six pages from electronically engraved cylinders. There are six Albert presses within the Group, three having the capability of stitching and trimming in line.

Investment in the reliability of Albert Rotogravure presses has paid dividends as Watmoughs are the United Kingdom's largest printer of weekend colour supplements to the National Newspaper industry.

The Group also offers Web Offset Litho at three sites: Watmoughs, Bradford, Varnicoat, Pershore and Chantry, Wakefield. High speed, high pagination presses are available with the opportunity to produce single and double gatefolds, spine gluing, spot colour and UV varnish in line.

These presses produce a wide range of commercial and consumer magazines, amongst which are such prestigious titles as The Illustrated London News, Cosmopolitan, Marie Claire, Woman and Home and Country Living Magazine.

Substantial perfect binding and saddle-stitching lines complement the presses.

BACK TO THE FUTURE

To the future historian, The Illustrated London News will prove a storehouse of the highest value and interest.

Mr Cyrus Mason, on May 11 1871, concluded: "I regard a copy of The Illustrated London News as the greatest triumph of art that the world has yet seen! Not only can we admire the drawings as artistic and beautiful; but, when we note the number and size of the subjects — when we consider that the designs must be carefully drawn upon blocks of wood — that every white space, every minute speck of white which appears in the print, has to be cut out from the wood by an engraver before the blocks are ready for the printer — and hundreds of thousands of copies printed, all in a week, we can only regard a copy of The Illustrated London News as the perfection of art combination, the division of labour, and the advantages of multiplying art."



THE PRINTING OF THE ILLUSTRATED LONDON NEWS: MACHINING AN EDITION OF THE PAPER. ILN 1911

The last one hundred and fifty years has seen an extraordinary increase in demand for Newspapers and Magazines which in turn has accelerated the development of printing technology. To predict what will have taken place by the year 2142 is almost as difficult as it would have been in 1842 to envisage today's technology.

However, we are in a stronger position to foresee change as we have already entered the world of image conversion and data transmission, using satellite and telecommunication lines.

Pre-press technology will continue to develop, becoming faster but less costly. Film will become obsolete for both the offset and gravure processes.

Gravure cylinders could well be manufactured from re-cyclable polymer with electron beam engraving, replacing traditional methods.

Printing presses will be fully computerised, and robotics will control the movement of reels and printed sections. Ink jet printing will continue to



THE PRINTING OF CATALOGUES BY LETTERPRESS. WATMOUGHS 1964.

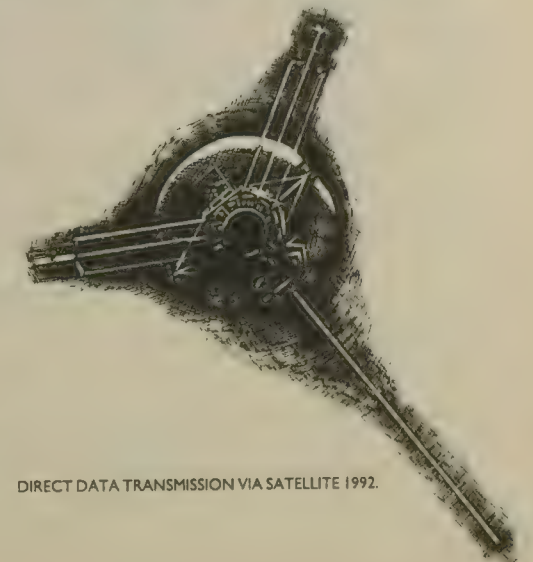
develop, removing the need for plates or cylinders, the data generated image being transmitted directly on to paper.

Conservation and the environment will influence our factories and the permissible consumables we use. Stricter controls on emission to atmosphere and rivers will promote the use of water-based inks and plates. The development of lightweight re-cycled paper with high tensile strength will replace conventional papers.

Targeting readers and their special interests will lead Publishers to sophisticated database management. Personalisation of magazines, inserts and direct mail will extend the traditional services offered by the printer.

THIS ADVERTISEMENT HAS BEEN PLACED IN CELEBRATION OF THE ILLUSTRATED LONDON NEWS'S 150TH ANNIVERSARY BY: ALBERT, CONTRACT PAPERS, CROSFIELD, KOMORI AND WATMOUGHS (HOLDINGS) PLC.

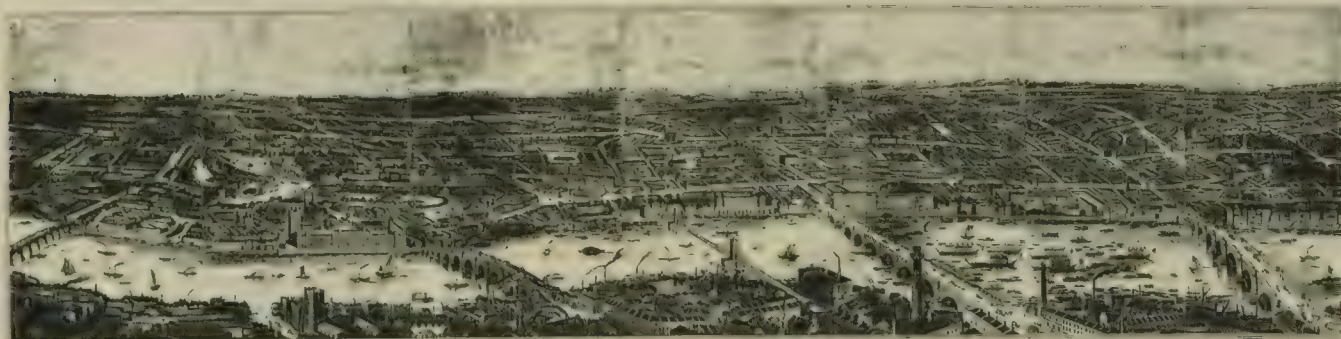
DESIGNED BY THE ORIGINAL ORGANISATION, LONDON



DIRECT DATA TRANSMISSION VIA SATELLITE 1992.

AN EXCLUSIVE OFFER

PANORAMA OF THE RIVER THAMES IN 1845.



PUBLISHED WITH THE ILLUSTRATED LONDON NEWS.
 GIVEN WITH THE ILLUSTRATED LONDON NEWS.



AT THE OFFICE, 113, STRAND, LONDON.

A MAGNIFICENT SOUVENIR – UNIQUE 1845 PANORAMA OF LONDON

To commemorate its 150th Anniversary The Illustrated London News has reproduced a Panorama of London first published in 1845. A limited edition of 250 numbered prints have been reproduced, each printed on the finest quality paper and with some explanatory notes on some of the London features portrayed by James Bishop, the current editor, who has also signed each print.

Taken from the archives of The Illustrated London News, this unique panorama measures 23 inches deep and 35 inches wide. Depicting the capital as it was soon after the launch of The Illustrated London News, the editor has identified many of the major changes to have taken place during the past 150 years. Changes that include:- The

repositioning of Marble Arch from outside Buckingham Palace to its present position in 1851; the Millbank Penitentiary demolished in 1890 to make way for the Tate Gallery; Nelson's Column without Admiralty Arch which was not erected until 1911; John Rennie's London Bridge before it was removed and re-erected in Arizona. These are just a few of over 50 famous landmarks or changes that are highlighted on this magnificent print.

Frame this handsome print and enjoy the changed face of London — both fascinating and intriguing to look at. To order just complete and return the order coupon. We will then despatch your rolled print in a specially protective tube.

Please send me/my friend _____ prints of the 1845 Panorama of London. Prices (including VAT, postage and packing) £19.50/US\$35/Can \$40

Mr/Mrs/Miss/Ms

Address

Postcode

SEND TO A FRIEND: Please send my order to:

Mr/Mrs/Miss/Ms

Address

Postcode

☐ My cheque/postal order for _____ (amount is enclosed payable to The Illustrated London News (sterling or dollars acceptable))

☐ Please debit my Access/AmEx/Visa/Diners Club[illegible]

Expiry date _____ Amount to Debit _____

Signature _____

Return Order Form to Print Offer, The Illustrated London News
20 Upper Ground, London SE1 9PF

Please allow 28 days for delivery.

OUT OF THE PAST

BY BARRY CUNLIFFE



Exciting archaeological finds at Mycenae in Greece in 1886 immediately prompted *The Illustrated London News* to dispatch an artist, seen above at the entrance gate to the Acropolis, to record the discoveries. It is one of numerous examples of the paper's long and continuing commitment to archaeological journalism.



The coming of age of archaeology in *The Illustrated London News* was marked, in many ways, on December 17, 1960, for in that issue appeared the first of the numbered archaeological sections. That the numbering began at 2040 was an indication of the massive service which the paper had already offered to archaeology and its public. Only major articles were included in the count, which was taken back no further than 1900—an average of 34 contributions a year. In a note of explanation the then editor, Bruce Ingram, to whom all archaeologists owe so much, said that the paper “has been proud of its achievement in the matter of introducing archaeology to the general public . . . It is also conscious of having done some service to archaeology and the archaeologist thereby.” It was left to Sir Mortimer Wheeler, in a letter quoted by Ingram, to give the view from the discipline: “In that long period,” he wrote, “it has been the rule rather than the exception for archaeologists to announce their discoveries first in the pages of this distinguished weekly,” adding characteristically, “and often enough—too often these announcements remain the only available record.”

I remember the pride and excitement with which I opened the edition of



*Tutankhamun's tomb, 1923, top, with Howard Carter (left) at the entrance, above, and right, a contemporary *ILN* photograph of the boy king in the style of Osiris.*

October 21, 1961, to see my own account of the first season's excavation of the Roman site at Fishbourne, in West Sussex, in print only six weeks after the excavation had ended. And I have before me now, as I write, a thick file of cuttings that every week in my formative years,

between the ages of 15 and 25, I tore eagerly from the paper's pages. These regular accounts provided a significant addition to my archaeological education, not only broadening my vision but creating that sense of immediacy the direct contact with the cutting edge of the discipline and with its practitioners—which has always been the unique strength of archaeology. To read of Louis Leakey's discoveries of a new humanoid skull from Olduvai Gorge, in East Africa, or Max Mallowan's account of the magnificent Assyrian ivories from Nimrud, in Iraq, provided a welcome reminder that archaeology was not only typologies of flint implements. This excitement of discovery communicated by the discoveries themselves has always been the hallmark of *ILN* archaeology. Since the late 19th century the articles have usually been written by archaeologists rather than journalists, thereby ensuring their accuracy and usefulness.

Archaeology was there at the outset of the paper in the form of a modest and unillustrated note on the Roman Wall of London, published on May 14, 1842. A few months later, in February, 1843, the first illustrated piece appeared—an account of the marble reliefs from the Lycian city of Xanthos, in Turkey, brought back by Charles Fellows for the British Museum. Archaeological journalism became firmly established. Henry





Above, a Sumerian statue of a ram in a thicket from Ur. Left, Forestier's recreation of a Sumerian king's burial at Ur. Right, detail from a mosaic in a Roman villa at Piazza Armerina, Sicily.

Layard's finds at Nimrud and Nineveh, and sculptures from the tomb of King Mausolus at Halicarnassus and from the city of Cnidus enthralled readers. The discovery of Palaeolithic hand-axes in the gravels of the Somme near Amiens, reported in 1861, gave for the first time a firm indication of the antiquity of man—a theme much in the public eye since the publication of Darwin's *Origin of Species* two years earlier.

The news of the Somme hand-axes came in a report of a meeting of the Ethnological Society, and in this manner, from the meetings of London-based societies, much of the early archaeological news was gathered. It was later institutionalised in the paper in a densely packed feature set in small print, "Archaeology of the Month", which began in 1865 and was brought to a timely end in 1874—timely for herein lay the quickest way to kill all interest.

But excitement for archaeology was soon to pick up, heralded by a note in the issue of December 9, 1876, that reported Heinrich Schliemann's initial discoveries of the Bronze Age shaft-graves at Mycenae, in Greece. Here was a worthy story. Immediately the paper sent out an artist "for the express purpose of making these

sketches, which will no doubt be interesting to many of our readers". The front of the issue of Saturday, February 3, 1877 (see page 185), showed the redoubtable man, bowler-hatted, pen poised and in polite conversation with two Greek shepherds, in front of the Lion Gate of the Acropolis. The stories of Schliemann's amazing discoveries at Mycenae and, later in the year, at Troy, ran and ran. The combination of ancient gold found in the quest for legendary heroes by a flamboyant entrepreneur has a certain irresistible quality.

Schliemann's work at Mycenae and Troy provided a running story for the paper that gripped readers from week to week. Another event causing great interest at the time was the removal of the Egyptian obelisk known as Cleopatra's Needle from the sands of Alexandria to the Victoria Embankment, in London. The progress of the project was followed, with tense excitement, from March, 1877, until its triumphant completion in September, 1878, when the obelisk was finally erected by the side of the Thames. In its foundation base were placed two large earthenware jars that contained a complete set of British coinage, the Bible in various languages, a case of cigars,

photographs of "a dozen pretty Englishwomen" and numerous other artifacts redolent of Victorian England.

Egyptomania had now captured the British imagination and was inevitably reflected in the stories reported in the paper. The Egypt Exploration Fund was becoming increasingly active, under the inspiration of Amelia B. Edwards and Flinders Petrie, and that country was to dominate the news, culminating in Howard Carter's sensational discoveries in the Valley of the Kings in 1922.

A significant development for archaeology in the *ILN* was the arrival in 1900 of the 23-year-old Bruce Ingram as editor. For the 62 years of his editorship he was to champion archaeology, ensuring that it always occupied a prominent position in the paper.

The first three decades of the 20th century saw a spectacular rise in the public's interest in the past. All the major discoveries of the period were reported in the pages of the *ILN*, with full accounts appearing often only weeks after the excavations had taken place. The most popular and longest-running stories were those concerned with the laying bare of ancient civilisations. The Minoans arrived early on the scene, with



articles by Federico Halbherr, H. R. Hall and later Sir Arthur Evans that described the flood of discoveries from the palatial sites of Crete, all totally new and unexpected, to the British public. The cities and temples of Central America were given extensive coverage, even though the remains were rather alien and unrelated to the classical/biblical education of most *ILN* readers. In the mid-1920s a new civilisation—that of the Indus valley—was unearthed and presented by Sir John Marshall, who by that time had become Director-General of Archaeology in India.

But the two great stories of these times were without doubt Howard Carter's discovery of Tutankhamun's tomb in the Valley of the Kings and the excavation of the Sumerian city and royal graves at Ur of the Chaldees, in Iraq, by Leonard Woolley. The way in which they were reported is a reflection of the coming of age of archaeological journalism.

Tutankhamun's tomb received its first note in the pages of the *ILN* on December 9, 1922, in a few paragraphs enlivened only by a photograph of the Earl of Carnarvon sitting at a desk and incongruously wearing a rather rakish hat. There followed, over the next nine years,

22 major articles, illustrated with a breathtaking array of photographs, many in colour. In reporting the find the *ILN* had taken the lead, for not only was publication of the regular news stories an exclusive, shared with *The Times*, but the paper had also acquired national rights to colour illustrations of the finds. Both the public and the professional archaeological world waited eagerly for the paper's weekly appearance.

The uncovering of Ur also took hold of the public imagination. Ur first came to the forefront in 1922 when H. R. Hall reported on the exhibition of finds from the 1919 excavation that had recently opened in the British Museum. However, Leonard Woolley's articles from 1924 to 1929 fully displayed Sumerian civilisation in all its surprising detail. On June 23, 1928, under the headline "Wholesale Human Sacrifice at Ur: a revelation of unrecorded barbarities practised at royal burials 5,000 years ago", Woolley's vivid but controlled journalism gave the readers exactly what they wanted of their past—a drama of alien but understandable people intermeshed with the excitement and the detective work of discovery.

More than any other sites before or

since, these two excavations created an enduring public image of archaeologists and their work—an image still dogging us today and recently given a new lease of life in films such as *Raiders of the Lost Ark*. The great discoveries of the 1920s created an expectation, even a demand, that was not easy to satisfy in subsequent years. New finds came thick and fast, but little could compare with the glitter and gold of those amazing years.

After the Second World War the re-emergence of archaeology as a discipline based on active field-work came slowly. It was not really until 1950 that the pace of discovery began to quicken, by which time Edward Bacon, who joined the staff of the *ILN* in 1946, had assumed responsibility for the archaeology section. Understandably it was familiar subjects that were to lead the return: Mohenjo-Daro and the Indus civilisation, by Mortimer Wheeler, and the Palace of Assurnasirpal at Nimrud, by Max Mallowan. Finds from Nimrud, which included a new array of fine ivories, were to fill many pages in the 1950s.

There is no space here to give even an outline sketch of the enormous wealth of new material published during the last 40 years. The Near and the Middle East



continued to provide much of it, among which the new discoveries of an extremely early Neolithic settlement at Jericho were outstanding. The first illustrated reports of the early Neolithic "towns" at Haçilar and Catal Hüyük, in Anatolia, appeared in the early 1960s. Finds at Pylos and Mycenae continued to keep Mycenaean and Homeric archaeology in the minds of readers, while exotic touches were provided with accounts of Mayan sites like Palenque, in Mexico, and Tikal, in Guatemala.

But geographic boundaries were opening up: great surprises were to come from the East. On July 11, 1953, there was a report of a range of perfectly preserved organic material, including the world's oldest Persian carpet, taken from a warrior tomb of about 500BC found at Pazyryk, preserved in permafrost conditions in the Altai Mountains of Russia. The discovery of the seeds of hemp and the tent-like structure used to enable the intoxicating fumes to be inhaled provided an immediate link with Herodotus's description of Scythian burial ceremonies. On August 17, 1957, in what must have been a world exclusive, William Watson presented the first report of the royal Shang tomb of about 1000BC found near Anyang in China. It was the first indication of the outstanding discoveries that were later to come out of that hitherto little-known country.

An Iron Age village at Jarlshof in the Shetland Islands, one of Alan Sorrell's accurate and vivid reconstructions that emphasised the architecture of the sites and began to appear in the ILN in the 1950s.

But by this time the nature of archaeology was changing. New methods of remote sensing and detection were being developed as tools for discovery. Edward Bacon made sure that these were not ignored, commissioning articles on magnetometers and resistivity surveys and the results obtained by boring into Etruscan tombs and inserting small cameras. Underwater archaeology has also been widely reported in recent years.

The other development has been an increasing emphasis on rescue excavation—the need to examine a site before destruction. The discovery of the Roman Temple of Mithras, on a building site in the City of London in the autumn of 1954, caught the public imagination. Up to 15,000 people a day queued for a glimpse of the remains before the bulldozers moved in. A longer-running story was provided by the flooding of the monuments of the Nile valley following the construction of the Aswan High Dam. The progress of work to record or relocate such great monuments as the temple of Philae and the rock-hewn

temple at Abu Simbel was closely followed and made more vivid by the on-site drawings of Alan Sorrell.

Throughout the years high-quality illustration has been of vital importance—not only pictures of finds and sites but also of imaginative restorations. In the early part of this century the favoured style was for the highly evocative, peopled scenes of Amedeo Forestier, such as his 1911 depiction of the domestic clutter inside an Iron Age hut in the Glastonbury lake village, or the brutish features of the now infamous "Piltdown man" drawn a year later. The work of Alan Sorrell, which first appeared in the 1950s, emphasised the architecture of the sites, which dominated sketchy figures further cowed by glowering skies. Sorrell's evocation of "The Great Shetland Broch Tower in Clickhimin Loch, as it was in the First Century AD" is a masterpiece of accuracy and mood.

Today in Britain archaeology is vigorous in our universities and held in high esteem by the public. This is in great part because of the efforts of popularists like Leonard Woolley, Max Mallowan and Mortimer Wheeler, but it must be said that without the active support of Bruce Ingram in the 1920s and 1930s their task would have been considerably harder and their impact less direct. The *ILN* has served archaeologists and their public well. Long may it last! □

MALTA

ISLAND OF OPPORTUNITY



ST JULIAN'S BAY, MALTA/TONY STONE

Malta lies at the very centre of the Mediterranean, 50 miles from Sicily and 180 miles from the North African coastline. The importance of this strategic positioning, on the threshold of both Europe and Africa, combined with a fine deep water harbour, has proved to be an irresistible attraction for a succession of ambitious nations who needed control of the island if they were to dominate the region. Amongst those that have left their mark have been the Phoenicians, Carthaginians, Romans, Byzantines, Arabs, Normans and Castilians.

From 1530 the Knights of the Order of St John ruled the island for 250 years. There followed a brief period of French rule before the Maltese revolted and invited the British navy to help to secure the victory. After the Napoleonic wars, they sought the protection of Britain and in 1814 became a Crown Colony.

In September 1964 Malta became an Independent State, first as a constitutional monarchy, and then as a republic within the Commonwealth. Now it is strengthening its links with Europe, with the ultimate objective of eventually obtaining full member-

ship of the European Community.

Malta has often been referred to as "the island of sunshine and history" and to that description should now be added "opportunity". When the Nationalist Party were elected to power in 1987, they set out to revitalise the economy and attract foreign investment. And, integral to that objective, was an urgent need to improve the island's badly neglected infrastructure.

The first priority was to replace declining traditional industries, such as textiles, with high-tech businesses—electronics, pharmaceuticals, light engineering, information technology etc. In order to attract inward investment from overseas companies producing goods with a high export potential, the Government has put in place a generous incentive package which includes: 10-year tax holidays, soft loans, customs relief, investment and depreciation allowances, factories at subsidised rents, and generous training grants.

Financial incentives apart, the attraction of Malta to business is considerable. The location provides for easy distribution to Europe, North Africa and the Middle East; there is a stable, democratically

elected, government; a well educated, adaptable, multi-lingual workforce, with English as the business language; and low labour costs.

Other initiatives include legislation to develop the island's role as an international financial and off-shore banking centre; substantial investment in the Freeport facilities, and in the ship repair industry. And the continued promotion of tourism which goes from strength to strength—despite the Gulf War, 1991 was another record year. In parallel with this there has been a vast programme of infrastructural works designed to upgrade and expand existing facilities, and to provide new ones in Malta and Gozo.

TELEMALTA, which has overall responsibility for the island's communications, including television and radio, has completed the first stage of an ambitious programme to provide a telephone service, based upon state-of-the-art technology, which will give the international business customer instant access to the world markets. Today Malta has Europe's first fully digitalised system. The Government was also concerned that the electricity supply situation might be inadequate in the light of future economic development needs.

To remedy this ENEMALTA, the central authority responsible for the island's total energy needs—electricity, gas, and oil—is building a new power station with a 360MW generating capacity. Finally, the new Air Terminal was opened in February of this year, equipped with the latest systems.

Five years on, it is clear that this ambitious programme is creating positive results. Despite the unfavourable international economic environment, and the sensitivity of Malta's small economy to external pressures, last year's performance was highly satisfactory with Malta achieving a 6 per cent rate of growth, with inflation of below 3 per cent, and unemployment of about 4 per cent.

HOLIDAYS WITH A DIFFERENCE

Malta has much to offer the holiday-maker. The sun shines for at least nine months of the year and it is surrounded by the cleanest sea in the Mediterranean. There is the walled Silent City of Mdina, wondrously intact neolithic temples, magnificent churches and cathedrals, Valletta and the castles and palaces of the Knights of St John, and all the wealth

and antiques of the greatest order of knighthood in history. Then there is the "neighbour" Gops, regarded by many as the best unspoiled island in the Mediterranean. Not to forget a whole range of other attractions from sailing to golf, health spas to the casino.

Not surprisingly the popularity of Malta continues to grow. Last year despite the setback of the Gulf War, the number of tourists reached the million mark—three visitors for every inhabitant of the island. It is therefore hardly surprising that tourism is the country's largest industry, generating 27 per cent of the gross national product and employing directly or indirectly, nearly a third of the workforce.

The body responsible for promoting Malta as a tourist destination is the National Tourism Organisation—Malta. For many years the objective was to attract the mass-market package-tour sector. But here, too, there is new thinking. In the past five years the strategy has been to build on this by moving the island's holiday business upmarket, attracting the affluent, independent holidaymaker, reducing the dependence on the British market—currently well over half of the total, developing the winter business, exploiting the niche opportunities for specialised holidays, with the emphasis on Malta's rich cultural heritage. The conference and incentive markets have also been targeted with the 1,400-seat Mediterranean Conference Centre as the centrepiece. It all seems to be working well, with the per capita expenditure on the increase.

This emphasis on quality has stimulated a major refurbishment of the island's first-class hotels, many of which can provide conference facilities. A typical example is the CORINTHIAN PALACE. The Group owns the four-star Iemma Palace and the Mistra Village Clubhotel. But its flagship is the Corinthian Palace which was closed for complete refurbishment in the autumn of '91 and is scheduled to re-open in spring '93. The management's stated objective is to match the best of international standards.

At the present time AIR MALTA is the only carrier providing scheduled services from the UK, with twice daily

flights from Heathrow and Gatwick and four times a week from Manchester. In addition, it operates charter services from most provincial airports. AIR MALTA is confident that it can satisfy the increased demand with its existing fleet of six B737s and the three recently delivered 174-seater A320 Airbus. Three more B737s are due for delivery in 1993.

Most holidaymakers come on package tours. Here, too, the emphasis is upon flexibility and enhancing value. Air Malta's tour operating arm is Holiday Malta Co. Ltd. This is the parent company of BELLE AIR HOLIDAYS, the leading Malta specialist of inclusive holidays. Belle Air offers a wide selection of holiday alternatives, including self-only hotel and self-catering options on all the Maltese islands. Belle Air's policy is to offer improved services and accommodation in order to support Malta's upmarket ambitions.

Eric Gerada, Managing Director of Holiday Malta sees Malta's future as an exciting challenge. He is enthusiastic about Malta's new dynamism. Prospects have never been better as Malta upgrades its product to attract the more upmarket tourist. Our role is to exploit these new opportunities with quality enhanced programmes, which will include greater specialisation in leisure niche markets such as golfing, diving and other activities.

Inevitably this volume of traffic has created handling problems. But this should now be a thing of the past with the new AIR TERMINAL which opened for business in February. Built to the highest standards, and using the most advanced operating systems, its handling potential is 5 million passengers per annum—with 2,500 per hour throughput at peak times. With extremely competitive landing charges, it is confidently expected to be attractive to international airlines for passenger and freight (one-haul light connections).

INVESTING IN THE FUTURE

Malta has a long tradition of banking going back to the foundation of the Anglo-Maltese bank in 1812, of which the Bank of Valletta is the direct descendant. The island has a well developed domestic sector, which is also fully experienced in international

operations, and no company should have problems satisfying its requirements. The major banks are the Bank of Valletta, Mid-Med Bank—the successor to Barclays Bank—and Lombard, an associate of National Westminster Bank, each of which provides a full range of services to personal and corporate customers, backed by comprehensive international corresponding networks.

As Malta's largest bank, MID-MED, with assets of about US\$ 1.9 billion, plays a prominent role in the business community. It is very aware of the importance of providing a constantly expanding customer base with an increasing product range, backed by updated technology and a commitment to client service. It offers individuals and companies the range of facilities to be expected from a world-status bank, including the developing offshore sector.

BANK OF VALLETTA is the leading bank in terms of the provision of international banking services. It is particularly active in encouraging investment in Malta by putting its expertise and services at the disposal of overseas businesses considering establishing a presence on the island. The Bank is also prominent in attracting private accounts in all major currencies, delivering highly competitive rates of interest paid free of tax.

LOMBARD BANK (MALTA) LTD is the youngest of the three main banks. It changed from a Private company to a Public Limited company in 1990—the share issue being oversubscribed five times over. Lombard has been very innovative in terms of both the introduction of new financial products and in the implementation of information technology. It provides a full range of commercial banking services to personal and corporate customers, and its size enables it to be flexible in its residential requirements with the minimum of bureaucracy.

A significant recent development has been the passing of legislation to establish Malta as a leading international financial and business centre. Though late on the off-shore banking scene, Malta has many benefits to offer the marketplace: a stable democracy with links to the European Community, double taxation treaties with 20 key countries, including all the major European States, easy access from Europe and other locations, multilingual professionals, and highly competitive operating costs.

In order to safeguard the integrity of the fledgling industry, the Government has established a regulatory body, the Malta International Business Authority (MIBA). This functions on an arm's length basis, and both supervises off-shore activities as well as assisting in their formation. And, importantly, ensuring complete confidentiality.

The island now offers a wide range of tax and financial benefits such as nil or nominal taxes and freedom from exchange control, to banks, insurance companies, fund managers, trading companies, pen-

sion funds—indeed any entity that wishes to deposit its funds in Malta, including individual investors. The initial results have been encouraging and, with the opening of a stock exchange, Malta now has the tools to do business in the world's financial markets, and their careful efforts to create a credible international centre are beginning to pay dividends.

MISSING BUSINESS AND LEISURE

Malta's economic development is not just restricted to the major projects of TeleMalta and Enx Malta, nor the financial and hi-tech businesses that are being attracted to the island. The breadth of its commercial base is well illustrated by three very different companies.

PARSONS, which dominates Malta's brewery business, was the island's first limited liability company. Its close links with Britain continued until the mid-80s when Courage divested themselves of their interest. Since then the company has forged ahead, and apart from its own brands, Cisk and Hoipalee, beers, it now distributes such household names as Carlsberg, Pilsner, Cols, Sun-isk, Schweppes products etc.

Malta has an excellent product to offer the film world. Not only does it provide a wide variety of stunning locations, but in the MALTA FILM STUDIOS (MFS), with their two huge shooting tanks, studios and skilled craftsmen, they have a major international resource. The MFS is widely

used for the production of advertising commercials, television series, and feature films. Productions that have used their facilities over the years include *Howards' Way*, *Midnight Express*, *Casino Royale*, *Force Ten from Navarone*, *Raise the Titanic*, *Clash of the Titans*, *Platons*, *Popeye* and many more.

Malta's confident move upmarket is reflected in the construction of the CORINTHIAN PALACE, a luxury village development, in an area of exceptional beauty at Madriena, just four miles from Valletta and only two miles from Silema and the Yacht Marina. The village features a swimming pool and leisure complex and each villa apartment enjoys beautiful views across the valley. Fitted out to the highest standards, the units start at just over £100,000 sterling for a three-bedroom, four-terrace villa—high by Maltese standards, but ideal for the fast growing executive market. Chev, Adrian Busietta, Chairman of the Busietta Group and past Presi-

dent of the Malta Chamber of Commerce said: "This project is an expression of my confidence in the development of the economy and our growing links with Europe."

CAPITALISING ON ITS ASSETS

With few natural resources, Malta has set out to maximise the return on its three main assets—its location, its climate and the resourcefulness of its people. The government's programme has been radical, and it would be misleading to suggest that it has all been plain sailing. But five years on, the benefits are clear to see. Later this month the Queen will visit Malta, an island that she first knew as a young naval wife, to commemorate the fiftieth anniversary of the award of the George Cross to the entire population. This unique act was to honour them for their bravery and resilience in successfully withstanding a savage three-year siege by the Axis powers.

AIR MALTA COMPANY LTD
Air Malta House
114-116 Upper Richmond Road
London SW15 6TU
(081) 785 3199

BANK OF VALLETTA
INTERNATIONAL LTD
64-67 South Street
Valletta
Malta
(010 350) 244 274

BUSIETTA GROUP OF COMPANIES
Muscars House
13-19 Lower St Albert Street
Gozo
Malta
(010 350) 337 238

CORINTHIA GROUP OF COMPANIES
22 Europa Centre
Floriana
Malta
(010 350) 233 141

ENEMALTA CORPORATION
Central Administration Building
Church Wharf
Marsa
Malta
(010 350) 223 601

HOLIDAY MALTA LTD
Air Malta House
114-116 Upper Richmond Road
London SW15 6TU
(081) 785 3199

LOMBARD BANK (MALTA) LTD
Lombard House
67 Republic Street
Valletta
Malta
(010 350) 232 631

MALTA INTERNATIONAL AIRPORT
Luqa Airport
Luqa
Malta
(010 350) 249 600

MALTA INTERNATIONAL BUSINESS
AUTHORITY (MIBA)
Palazzo Sionica
PO Box St Julians 29
571 01
Malta
(010 350) 344 230

MEDITERRANEAN FILM STUDIOS LTD
Fort St Rocco
Kalkara
Malta
(010 350) 622 289

MID-MED BANK LTD
233 Republic Street
Valletta
Malta
(010 350) 245 281

NATIONAL TOURISM
ORGANISATION—MALTA
280 Republic Street
Valletta
Malta
(010 350) 228 282

SIMONDS FARNSONS CISK LTD
The Brewery
Mriehel
Malta
(010 350) 440 331

TELEMALTA CORPORATION
2 Fender Place
St Andrews Road
St Julians
Malta
(010 350) 343 706

J Communications Quarterback
Communications



A Favourable Investment Package

The decision to set up in Malta is encouraged by a number of unique opportunities but it's good to know that there is also Mid-Med Bank ready to offer you the most favourable financial package. Experienced managers guide you all the way to help you achieve your objectives and to acquaint you with the Islands' Industrial climate.

Get your investment package right.

Ask for information about our extensive range of banking facilities.

*Contact: The Manager
Business Development Department*



Mid-Med Bank

233, Republic Street, Valletta VLT05, Malta.
Tel: 00356 - 245281 Fax : 00356 - 248239



BANK OF VALLETTA LIMITED SPANNING WIDER TRADING HORIZONS

Despite its relative size, Malta commands a significant presence throughout the Mediterranean. Centrally situated, our islands have traditionally represented a bridgehead in international commerce and finance, and a secure haven to all those who have sought it. Reflecting these qualities, the Bank of Valletta Ltd., Malta's leading commercial and private banking organisation, has played a central

role in maintaining and strengthening our nation's overseas trading span. This ongoing commitment and extension of global business links has resulted in the recent incorporation of **Bank of Valletta International Ltd.** * Malta's first offshore bank, providing a wide range of tax efficient banking services to foreign and expatriate customers.

For further information please complete this coupon and mail to Anthony Paris, General Manager, Bank of Valletta International Ltd., 66/7 South Street, Valletta, Malta. Telephone (356) 244274, 231152 Telefax (356) 222132.

Name

Address

Code PB4



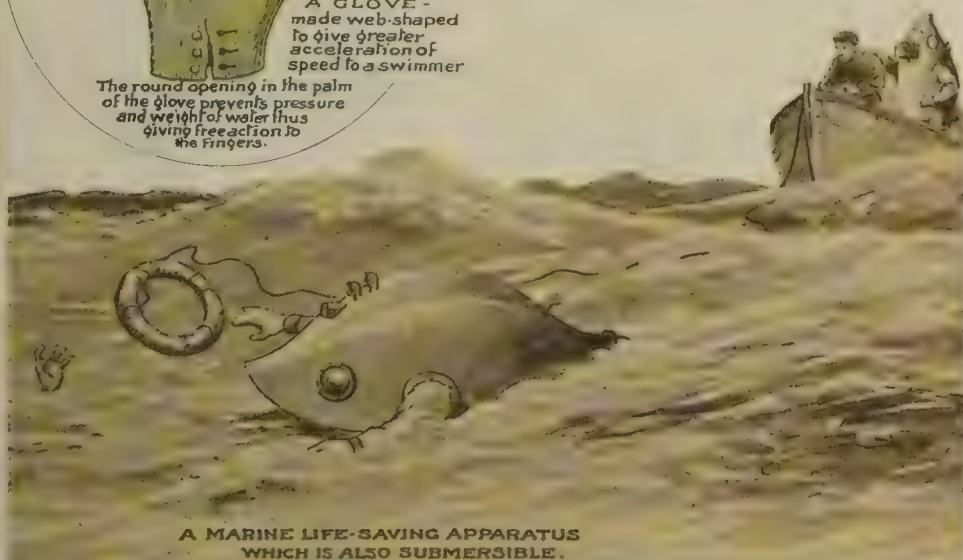
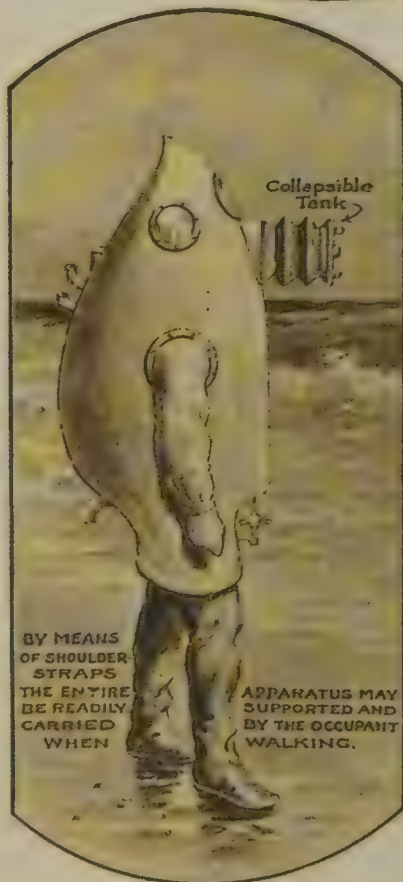
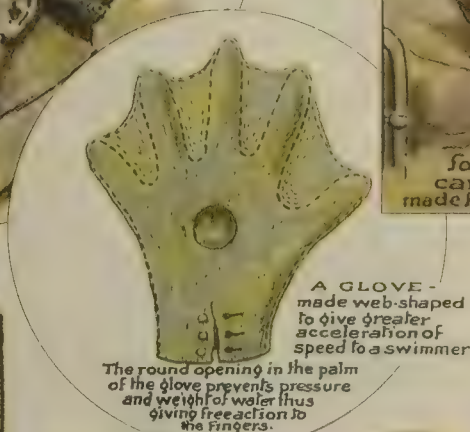
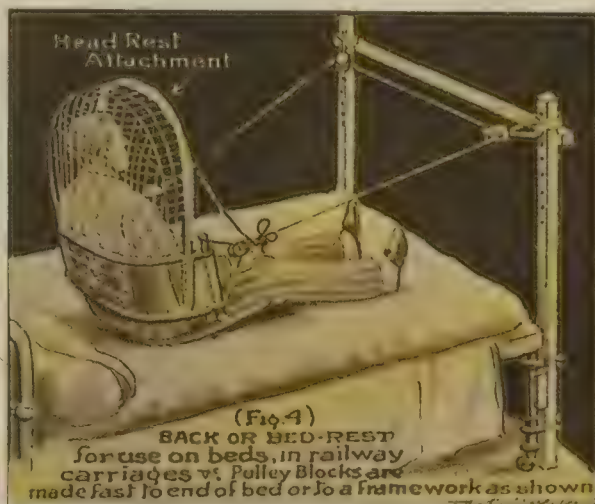
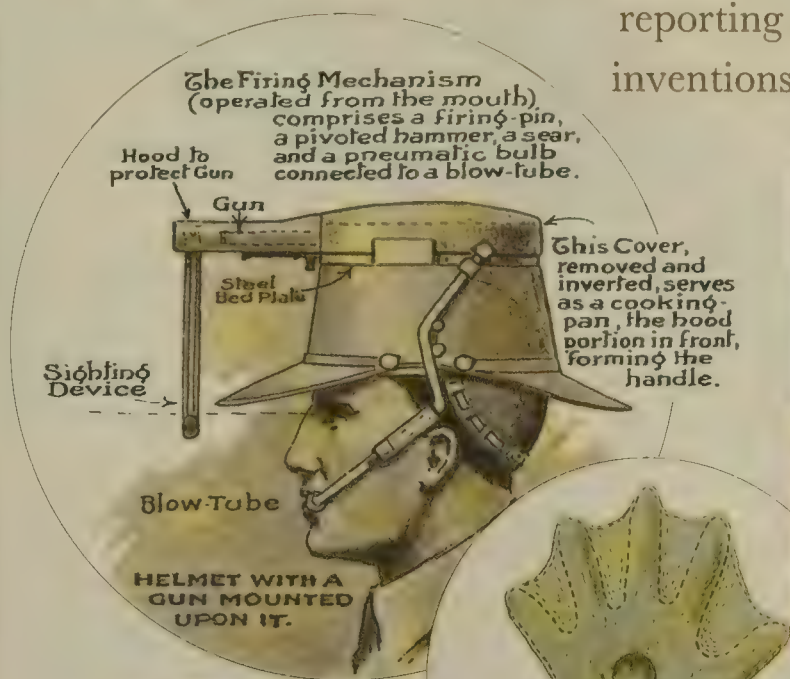
Bank of Valletta
Malta's Leading Bank

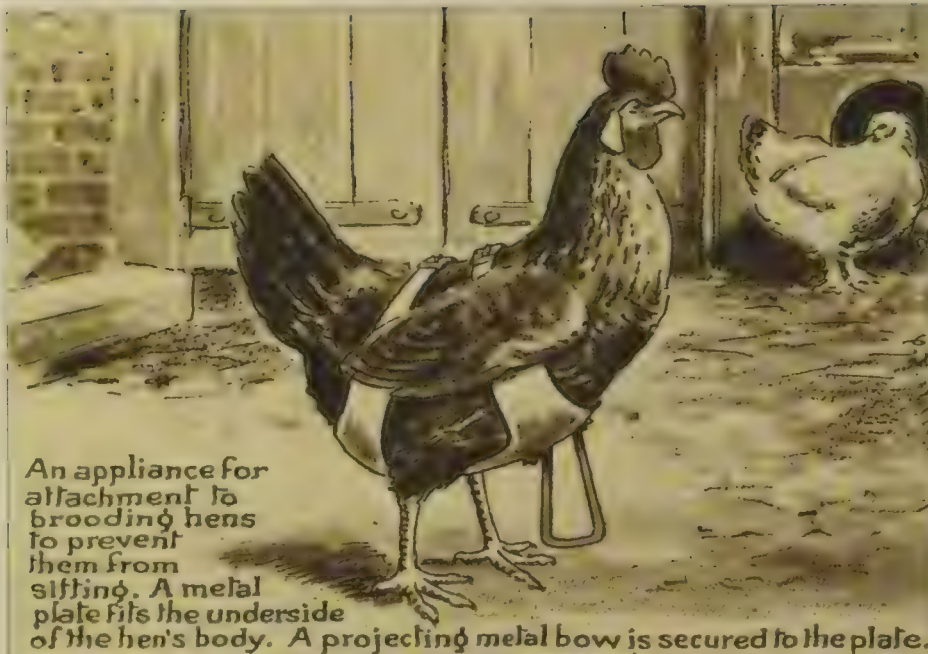


* Bank of Valletta International Limited is a wholly-owned subsidiary of Bank of Valletta Ltd.

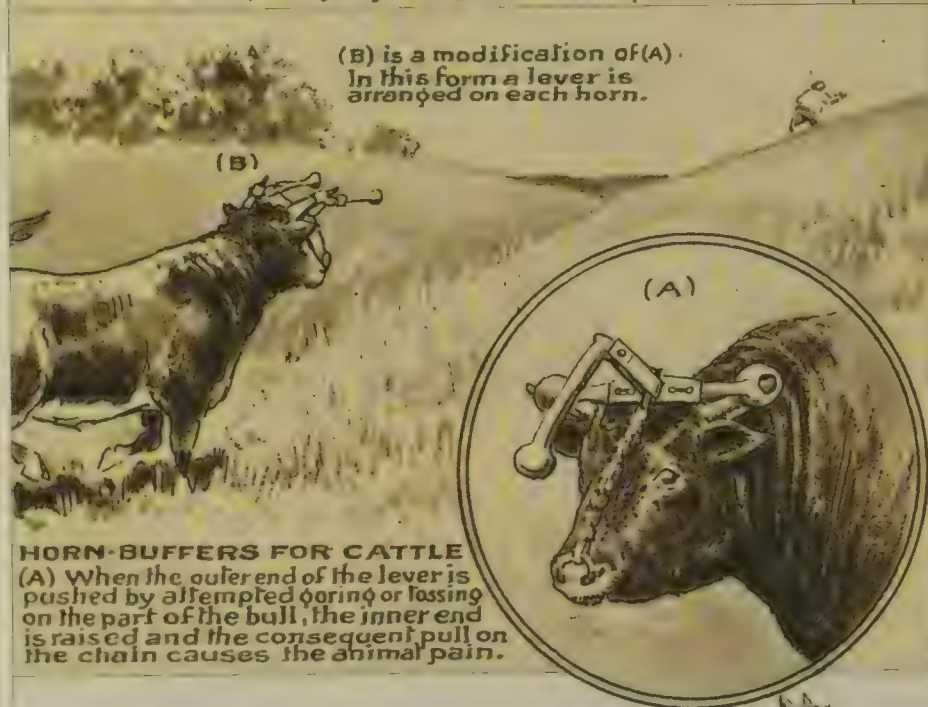
CURIOSITIES AND INGENUITIES OF THE PATENT OFFICE

In the early part of this century the *ILN* published an occasional series reporting and illustrating some of the latest inventions, of which this is a small selection.





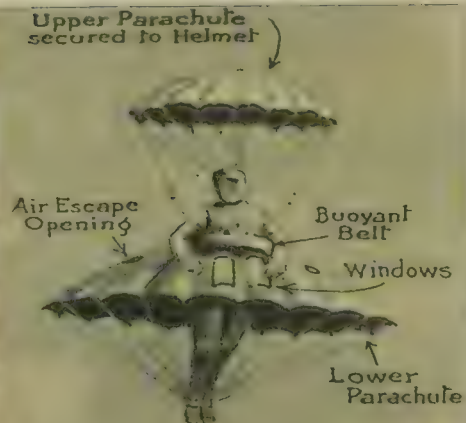
An appliance for attachment to brooding hens to prevent them from sitting. A metal plate fits the underside of the hen's body. A projecting metal bow is secured to the plate.



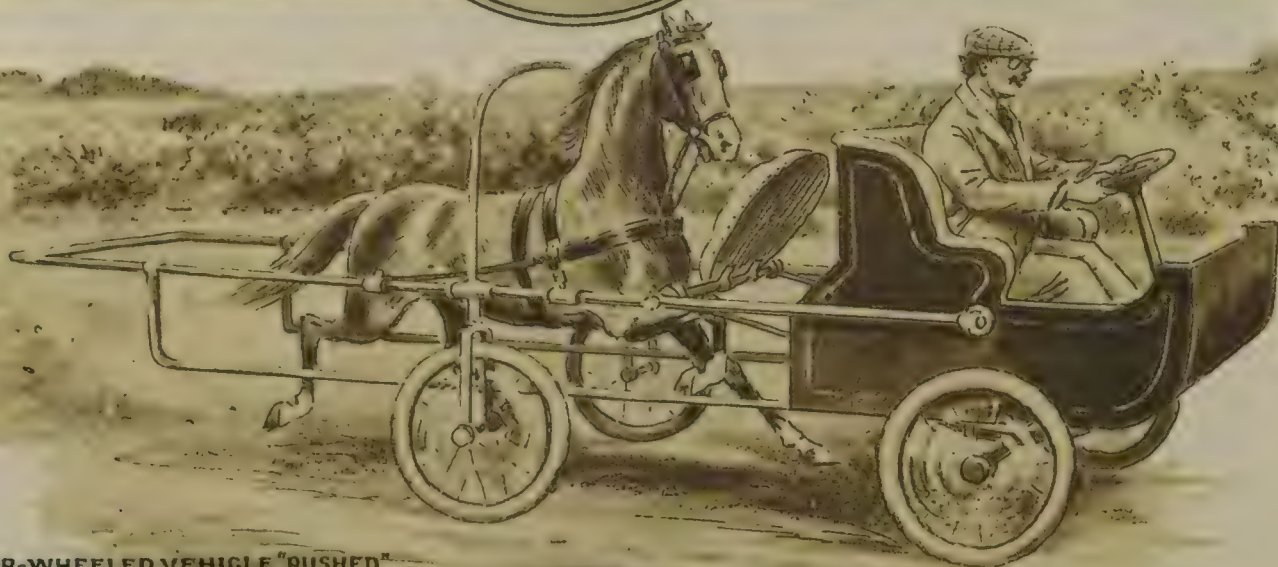
(B) is a modification of (A). In this form a lever is arranged on each horn.

HORN-BUFFERS FOR CATTLE

(A) When the outer end of the lever is pushed by attempted going or tossing on the part of the bull, the inner end is raised and the consequent pull on the chain causes the animal pain.



(Fig 6) Safety Suit for Aviators.



A FOUR-WHEELED VEHICLE "PUSHED" BY A HORSE harnessed to the frame at the back, the steering being in front by means of a steering wheel. The horse is stopped by depressing a pedal thereby raising a padded disc in front

of the horse's head. To quicken the horse's speed another pedal is used to operate two spurs mounted inside the frame at each side of the horse's flanks.

243 people have paid up to £7500 for a guide book which is 900 years out of date. Have they lost their senses?

NINE centuries of wisdom suggest that it is most unlikely. When William the Conqueror commissioned the Domesday Book in 1086 it was said that 'no hide nor yard of land was there left out.' It is still the most complete guide to a country ever commissioned.

And forty reigns since Domesday, it is fascinating how relevant it remains. Indeed it was last consulted for legal precedent as recently as 1982.

Of the 13,418 places mentioned in Domesday all but a handful can be traced today. So it is possible to get a unique picture of your own village, town and county all those many years ago.

But if Domesday itself is unique this new edition is no less so.

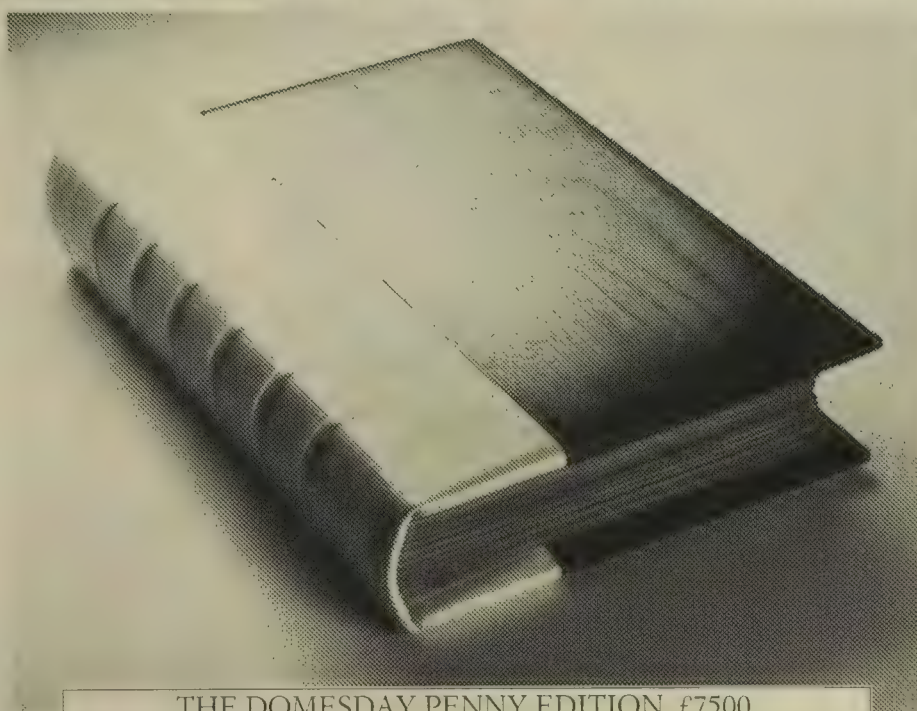
THE MOST PERFECT FACSIMILE EVER MADE

In 1984, The Keeper of Public Records decided to take apart and rebind the Domesday Folios. He invited Alecto Historical Editions to make the perfect facsimile.

When the sheets were flat, each one was photographed at actual size by a camera the size of a small car. And each was printed in full colour on 'Domesday Parchment' paper with such clarity that one can compare the original 'hair' side of the sheepskin with the 'flesh' side on the reverse.

Indeed at the presentation of the first copy Lord Hailsham commented, "This remarkable facsimile is so close to the original that to most people it is impossible to tell the difference."

The first copy now rests in the Royal Library at Windsor. These complete editions, quarter bound in leather between oak boards in exactly the same manner as the original Domesday Book, cost £7500 each. Only 250 were ever printed and they have been claimed by both individuals and institutions throughout the world.



THE DOMESDAY PENNY EDITION, £7500.
THE COUNTY FOLIOS ARE NOW AVAILABLE FOR £225.

DOMESDAY COUNTY FOLIOS AT £225

For people interested in their specific area however, the County Folios, published in association with The Daily Telegraph, offer exactly the same quality of craftsmanship for each of the thirty-one counties in Great Domesday.

Owing to the delicacy of the plates only 1000 copies of each county will ever be produced.

The rebound Domesday Book is now back in The Public Record Office and is unlikely to be unbound again for many generations.

The County Folios are therefore, like Domesday itself, unrepeatable.

HOW TO APPLY FOR YOUR DOMESDAY COUNTY FOLIOS

Already many of the County Folios have gone to libraries and important collections throughout the country. The remaining

sets will be allocated on a first come first served basis.

Each complete set consists of the Domesday Folio facsimile bound in hard covers, accompanied by two essential companion volumes: *Domesday Book Studies* which offers indispensable knowledge about how the Domesday Book was compiled and the England of 900 years ago, and the *Translation* into modern English which, for ease of reference, is arranged in the column-for-column format of the original text.

This volume also includes a full introduction to your county as well as indices of all the people and places mentioned. Of the 31 counties, 30 translation volumes are now complete. The last will be available in May 1992. In addition there is a map enabling you to compare places mentioned in Domesday with today's towns and villages.

The complete package, handsomely presented in an elegant slipcase, costs £225. (Yorkshire and Lincolnshire being somewhat weightier cost £375 and £265 respectively.)

To obtain full details of how you can acquire a numbered, limited edition copy of your county please use the Freepost coupon opposite.

Applications in writing should be addressed to Alecto Historical Editions, FREEPOST, 46 Kelso Place, London W8 5BR. Telephone enquiries will be taken by Sarah Burton if you call on 071 937 6611.

DOMESDAY COUNTY FOLIOS APPLICATION FOR INFORMATION

Please send me details of how I may obtain a set of the limited edition Domesday County Folios, including details of the convenient payments plan. I am over 18.

Name Initials Title

Address

..... Postcode Tel R70

PUBLISHED BY ALECTO HISTORICAL EDITIONS AT THE
INVITATION OF THE KEEPER OF PUBLIC RECORDS.

Timeless



**Daily
Express**

**Sunday
Express**

**DAILY
STAR**

Express Newspapers plc

ILN'S SELECTIVE GUIDE TO SOME OF LONDON'S
MOST INTERESTING AND ENTERTAINING EVENTS

EARLY SUMMER

THEATRE

Summer kicks off with two big musicals: Tommy Tune's *Grand Hotel* at the Dominion & Rodgers & Hammerstein's ever-popular *The Sound of Music* at Sadler's Wells. A favourite for balmy evenings, *A Midsummer Night's Dream* ushers in the latest open-air season in Regent's Park. Hollywood film actor John Malkovich returns to the West End stage in *A Slip of the Tongue*, while Derek Jacobi brings to London *Mad, Bad & Dangerous to Know*, an entertainment based on the life of Lord Byron.

Addresses & telephone numbers are given on the first occasion a theatre's entry appears.

The Alchemist. Sam Mendes's riotous Stratford production of the Jonson comedy. With David Bradley as Subtle. *Barbican Theatre, Barbican, EC2* (071-638 8891).

Angels in America. Tony Kushner's "gay fantasia on national themes" is by turns amusing, distressing & disgusting: not for the squeamish. *Cottesloe, National Theatre, South Bank, SE1* (071-928 2252).

As You Like It. Maria Aitken's Shakespearean directing debut. With Cathryn Harrison as Rosalind & Oliver Parker as Orlando. Opens June 17. *Open-Air Theatre, Regent's Park, NW1* (071-486 2431).

The Blue Angel. Pam Gems's adaptation of Heinrich Mann's novel. Directed for the RSC by Trevor Nunn, with Kelly Hunter in the title role. Opens May 20. *Globe, Shaftesbury Ave, W1* (071-494 5065).

Le Bourgeois Gentilhomme. A new version (by Nick Dear) of Molière's farce, directed by Richard Jones. With Timothy Spall as Monsieur Jourdain & Anita Dobson as his wife. *Lyttelton, National Theatre, South Bank, SE1* (071-928 2252).

The Cotton Club. The music, dance & atmosphere of the famous Harlem night-spot, re-created in exuberant

fashion. *Aldwych Theatre, Aldwych, WC2* (071-836 6404).

Death & The Maiden. Powerful Chilean drama about guilt & revenge involves a confrontation between a woman & the doctor who tortured her 15 years earlier. With Michael Byrne, Paul Freeman & Geraldine James. *Duke of York's, St Martin's Lane, WC2* (071-836 5122).

An Evening with Gary Lineker. Comedy in which five friends follow the fortunes of England's World Cup football team from their Majorca hotel. *Duchess, Catherine St, WC2* (071-494 5075).

Fuente Ovejuna. Declan Donnellan's award-winning production returns for seven preview performances. After visiting Seville it reopens at the National from June 23. May 14-21. *Cottesloe, National Theatre.*

Good Rockin' Tonite. A feel-good, dancing-in-the-aisles musical spun round the life of Jack Good, the television producer who helped launch the careers of Tommy Steele, Cliff Richard & others. *Playhouse, Northumberland Ave, WC2* (071-839 4401).

Grand Hotel. Tommy Tune's Tony Award-winning American smash musical, based on the novel by Vicki Baum about a disparate collection of guests in a Berlin hotel in the 1930s, comes to London with its Broadway cast. Opens June 16. *Dominion, Tottenham Court Rd, W1* (071-580 9562).

Heartbreak House. Revival, directed by Trevor Nunn, of Shaw's drama, with a strong cast: Paul Scofield, Vanessa Redgrave, Felicity Kendal, Daniel Massey, Imogen Stubbs, David Calder, Joe Melia & Oliver Ford Davies. *Theatre Royal, Haymarket, SW1* (071-930 8800).

Henry IV, Parts I & II. Adrian Noble's productions, with Michael Maloney as Prince Hal, Robert Stephens as Falstaff, Julian Glover as Henry IV. Until June 13. *Barbican Theatre, Barbican.*

Joseph & the Amazing Technicolor Dreamcoat. Camp, dated, but within its own confines a



Paul Scofield and Imogen Stubbs in Bernard Shaw's *Heartbreak House*.

triumph. Phillip Schofield, having proved himself the equal of Jason Donovan in the lead role, takes over permanently from May 25. *Palladium, Argyll St, W1* (071-494 5020).

A Judgement in Stone. Sheila Hancock in a musical version of Ruth Rendell's thriller, the first to be adapted for the stage. Opens June 11. *Lyric Hammersmith, King St, W6* (081-741 2311).

Mad, Bad & Dangerous to Know. An entertainment based on the life & works of Lord Byron. With Derek Jacobi & Isla Blair. May 26-July 4. *Ambassador's, West St, WC2* (071-836 6111).

The Madness of George III. Nicholas Hytner directs Alan Bennett's moving play about the king whose madness had a physical cause—porphyria—which his doctors aggravated with harsh & incompetent attempts to cure. The play examines the political implications of the royal illness as well as its clinical details, & Nigel Hawthorne plays the tragic king with great force & theatrical subtlety. *Lyttelton, National Theatre.*

A Midsummer Night's Dream. Ian Talbot directs this summer favourite, with Dinsdale Landen as Bottom. Opens June 1. *Open-Air Theatre.*

Moby Dick. A camped-up musical in which the headmistress of an impoverished girls' school gets her charges to put on a musical version of the story, about Captain Ahab's pursuit of the great white whale, in the school's swimming-pool. *Piccadilly Theatre, Denman St, W1* (071-867 1118).

Murmuring Judges. David Hare's cynical exposé of the British legal system in relation to an Irish first offender & an Antiguan lawyer who takes up his case, Scenes in court, prison, police station, even Covent Garden are cleverly enmeshed by Bob Crowley's slick projections & the characters are skilfully drawn. Until May 30. *Olivier, National Theatre, South Bank, SE1* (071-928 2252).

The Night of the Iguana. Tennessee Williams's tragi-comedy, set in a

seedy Mexican hotel in 1940, in a gripping & evocative production complete with tropical rain—by Richard Eyre. Alfred Molina confers a shambling pathos on the defrocked priest, Shannon, reduced by his promiscuity to conducting bus tours. But the performance is dominated by the intensity & stillness of Eileen Atkins's Hannah, a spinster artist, whose scenes with Shannon make compelling theatre. *Lyttelton, National Theatre.*

The Pocket Dream. Comedy stars Mike McShane & Sandi Toksvig head the cast of a smart farce (by Toksvig & Elly Brewer) about a dishevelled theatre company trying to put on *A Midsummer's Night Dream*. *Albery, St Martin's Lane, WC2* (071-867 1115).

Pygmalion. It is refreshing to discover from this whole-hearted production, featuring Alan Howard as Higgins & Frances Barber as Eliza, that the musical has not killed off the play. All the Olivier's sophisticated stage equipment is deployed to keep things moving, though there is a point after Eliza's triumph at the ball when it seems that she is going to have to dance all night without words. In the end Shaw's words, with Barber's most convincing Eliza, come out on top. *Olivier, National Theatre.*

The Recruiting Officer. George Farquhar's 1706 comedy, directed by Nicholas Hytner. With Alex Jennings, Desmond Barrit, Sally Dexter & Suzanne Burden. *Olivier, National Theatre.*

Reflected Glory. Elijah Moshinsky directs Albert Finney & Stephen Moore in Ronald Harwood's new play about a rift between two brothers. *Vaudeville, Strand, WC2* (071-836 9987).

Richard III. Richard Eyre's restless production, drawing strong parallels with Hitler in the 1930s & a powerful performance from Ian McKellen, returns for one week before a 16-week tour of the United States. May 20-26. *Lyttelton, National Theatre.*



Alan Howard (centre) & Frances Barber (right) in *Pygmalion* at the National. Jungle doctors Sean Connery & Lorraine Bracco in *Medicine Man*.

The Rise & Fall of Little Voice. New play by Jim Cartwright, with Jane Horrocks as a young woman living life through old records, & Alison Steadman as her brassy, ambitious mother. Opens June 16. *Cottesloe, National Theatre*.

Romeo & Juliet. David Leveaux directs Michael Maloney & Claire Holman. Opens June 24. *Barbican Theatre, Barbican*.

The Rules of the Game. Pirandello's dark comedy about marital disharmony. Nicola Pagett heads the cast. Until June 27. *Almeida Theatre, Almeida St. N1 (071-359 4404)*.

Six Degrees of Separation. John Guare's play, a hit in New York, is directed for its UK premiere by Phyllida Lloyd. Opens June 18. *Royal Court, Sloane Sq, SW1 (071-730 1745)*.

A Slip of the Tongue. John Malkovich returns to the London stage in a play by Dusty Hughes about a dissident East European writer living in rural isolation at the time of the 1989 revolution. *Shaftesbury Theatre, Shaftesbury Ave, WC2 (071-379 5399)*.

Some Like It Hot. Tommy Steele fans will love it, others might be disappointed by this rendering of Billy Wilder's famous movie about two musicians, on the run from the Mob, who hide out in an all-girl band. With Billy Boyle. *Prince Edward, Old Compton St, SW1 (071-734 8951)*.

The Sound of Music. Liz Robertson & Christopher Cazenove head the cast in the Rodgers & Hammerstein musical. With Robin Nedwell, Jan Waters & Linda Hibberd. Opens June 22. *Sadler's Wells, Rosebery Ave, EC1 (071-278 8916)*.

'Tis Pity She's A Whore. Tim McInnerny, Saskia Reeves & Jonathan Hyde in John Ford's tragedy. Until June 13. *The Pit, Barbican, EC2 (071-638 8891)*.

The Virtuoso. Phyllida Lloyd's production of Shadwell's Restoration comedy. With Freddie Jones & Saskia Reeves. *The Pit, Barbican*.

A Woman Killed with Kindness. Thomas Heywood's domestic tragedy

set in 17th-century Yorkshire. Cast includes Michael Maloney, Sylvestra Le Touzel & Saskia Reeves; Katie Mitchell directs. *The Pit, Barbican*.

RECOMMENDED LONG RUNNERS

Aspects of Love, Prince of Wales (071-839 5972); Blood Brothers, Phoenix (071-867 1044); Buddy, Victoria Palace (071-834 1317); Carmen Jones, Old Vic (071-928 7616); Cats, New London (071-405 0072); Dancing at Lughnasa, Garrick (071-494 5085); Five Guys Named Moe, Lyric (071-494 5045); Me & My Girl, Adelphi (071-836 7611); Les Misérables, Palace (071-434 0909); Miss Saigon, Theatre Royal, Drury Lane (071-494 5060); The Mousetrap, St Martin's (071-836 1443); The Phantom of the Opera, Her Majesty's (071-494 5400); Return to the Forbidden Planet, Cambridge (071-379 5299); Starlight Express, Apollo Victoria (071-828 8665); The Woman in Black, Fortune (071-836 2238).

OUT OF TOWN

RSC Season at Stratford. At the Royal Shakespeare Theatre: *The Taming of the Shrew*, with Anton Lesser as Petruchio, Amanda Harris as Katharina; *As You Like It*, with Samantha Bond as Rosalind. *The Winter's Tale*, directed by Adrian Noble, opens July 1. At the Swan Theatre: *The Beggar's Opera*, with David Burt as Macheath & Jenna Russell as Lucy Lockit. *A Jovial Crew*, Richard Brome's 1641 comedy, directed by Max Stafford-Clark. *All's Well That Ends Well*, directed by Peter Hall, with Rosemary Harris, Alfred Burke & Richard Johnson, opens June 30. *Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks, CV37 6BB (0789 295623)*.

Chichester Festival season. *Coriolanus*, with Kenneth Branagh in the title role, until June 27; *Venus Observed*, with Donald Sinden, Jean Boht, Kate O'Mara & Denis Quilley, May 27-July 30. *Festival Theatre, Chichester, W Sussex, PO19 4AP (0243 781312)*.

CINEMA

Sean Connery seeks a cure for cancer in *Medicine Man*, an eco-film in the mould of *At Play in the Fields of the Lord*. The screenplay of *The Playboys*, with Albert Finney, Aidan Quinn & Robin Wright, is written by Shane Connaughton, co-author of *My Left Foot*. Worth catching, too, are *Grand Canyon* (winner of the Golden Bear for best film in Berlin), and Merchant/Ivory's version of *Howards End*.

The following are some of the most interesting films showing in & around London.

At Play in the Fields of the Lord (15). Hector Babenco's ecological drama is set in South America, with Tom Berenger & Tom Waits as two American mercenaries who come into conflict with a group of missionaries (including Daryl Hannah & Kathy Bates) over the fate of the Niaruna Indians.

Autobus (15). Yvan Attal, Kristen Scott Thomas & Charlotte Gainsbourg in a Gallic tale of a young rebel who hijacks a school bus & forces its driver to cross France. Eric Rochant directs. Opens June 19.

Barton Fink (15). The Coen brothers' latest film is built around a masterly performance from John Turturro as a socially-committed playwright who moves to Hollywood in the 1930s. A fascinating, occasionally infuriating fable; the marvellous John Goodman co-stars.

Basic Instinct (18). Directed with his usual flair by Paul Verhoeven & written by Joe Eszterhas. Cop Michael Douglas is attracted towards suspected murderess Sharon Stone in a lurid serial-killer thriller.

La Belle Noiseuse (15). Jacques Rivette's four-hour meditation on the relationship of an artist with his work, freely adapted from Balzac's novella *Le Chef d'oeuvre*. With Michel Piccoli as a painter, Jane Birkin as his wife & Emmanuelle Béart as his new muse.

Broadway Bound (PG). Neil Simon adapts the third of his stage comedies (after *Brighton Beach Memoirs* & *Biloxi Blues*) about aspiring writer Eugene Jerome's family in late 1940s New York. With Anne Bancroft, Hume Cronyn & Corey Parker.

Bugsy (18). Warren Beatty exudes ego rather than charisma as ambitious gangster Bugsy Siegel in Barry Levinson's mob drama. Potentially intriguing story, that is undermined by self-indulgent performances, smug humour, & the dubious glorification of an unpleasant thug.

Cape Fear (18). White-knuckle remake of J. Lee Thompson's 1962 psychological thriller, with sadistic ex-con Robert De Niro stalking his old defence lawyer (Nick Nolte) & family. Directed with menace by Martin Scorsese.

Deceived (15). Psychological thriller with Goldie Hawn discovering a lifetime of lies after the apparent death of her husband in a car-crash. Director Damian Harris piles on the suspense.

The Doctor (12). William Hurt plays a heart surgeon who discovers he has cancer of the larynx; now he has to live the doctor/patient relationship from the other side of the bed. With Christine Lahti, Elizabeth Perkins & Mandy Patinkin; directed by Randa Haines.

Europa, Europa (15). Controversial German film, directed by Agnieszka Holland, based on the true story of a 16-year-old Polish Jew who pretended to be a loyal German Nazi to survive in the Second World War. Opens May 15.

Father of the Bride (PG). Remake of the 1950 comedy, with Steve Martin stepping into Spencer Tracy's shoes as a father who gets increasingly nervous as his daughter's wedding approaches. Kimberley Williams & Diane Keaton co-star; directed by Charles Shyer.

Final Analysis (15). Rip-roaring psychological thriller which stars Richard Gere as a psychiatrist who begins an affair with a patient's older



NOWHERE ELSE COMES CLOSE

The Seychelles. A string of pearls in the Indian Ocean. A tranquil haven that's been fascinating people for the last 200 years.

From the giant tortoises of Aldabra to the mysterious boulders of La Digue.

From the dazzling white beaches to the lush, verdant island interiors, our unhurried pace of life. The taste of Creole cooking. The Seychelles is really a unique experience.

SEYCHELLES TOURIST OFFICE, 111 BAKER STREET, LONDON W1M 1FE. TEL. 071-224 1670, FAX 071-487 5756



© 1991

‘L’élégance et la qualité sont la quintessence des chaussures Church’



The language of leather universally understood



It may surprise you to learn that Church's shoes and accessories are as famous on the continent as they are here in England. That curiously English combination of traditional hand craftsmanship and quietly impeccable taste is well understood throughout the discerning world.

Church's famous English shoes – available from fine stores and shoe shops throughout the U.K.

CHURCH & CO (FOOTWEAR) LTD. ST JAMES NORTHAMPTON NN5 5JB

TODAY YOU CAN HELP CHANGE THE WORLD



THIS CHILD WAS BORN PARALYSED

Rachel was not given the chance to choose how to live her life. Even before she was born she had a stroke. At the moment she is trying to learn how to speak. Doctors are not sure if she ever will.

Stroke is a cruel disease that attacks the brain. It is top of the list of seriously disabling conditions in Britain and the third biggest killing.

THIS WEEK, STROKE WILL ATTACK 2,000 PEOPLE IN BRITAIN.

You can make a difference... by giving towards vital research and rehabilitation programmes. The Stroke Association is committed to finding the causes of stroke and fighting back at this killer disease.

The Stroke Association is also committed to offering advice and care to stroke sufferers nationwide.

**PLEASE STRIKE OUT AGAINST STROKE TODAY.
THOUSANDS WILL LIVE TO THANK YOU FOR YOUR HELP.**

TO: JUDITH RUGG, ROOM 1LN, THE STROKE ASSOCIATION,
FREEPOST, LONDON EC1B 1EF

Please find my gift towards the fight against stroke:

£150 () £109.58 () £54.79 () £30 () £15 () Or

Access/
visa no.

Expiry date: Signature

Name

Address:

Postcode

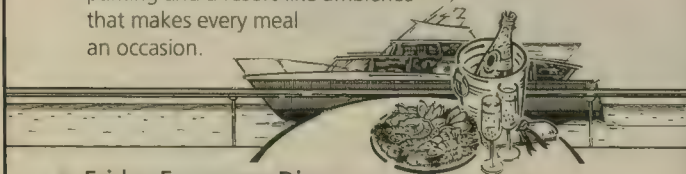
Registered Charity Number 211015



What gourmet secret is Chelsea Harboursing?

Of several excellent restaurants at Chelsea Harbour, the one you may not yet have discovered is the Conrad Brasserie – it's the one with the wider harbour view, the longer terrace and international cuisine that is favoured equally by our regulars from Battersea to Beverley Hills (and we have regulars from both).

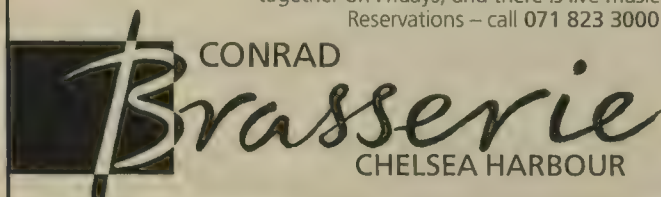
Whether you want a relaxed and inexpensive business lunch, a seriously romantic dinner or our famous Sunday Brunch (booking essential), there's acres of car-parking and a resort-like ambience that makes every meal an occasion.



■ Friday Foursome Dinner.

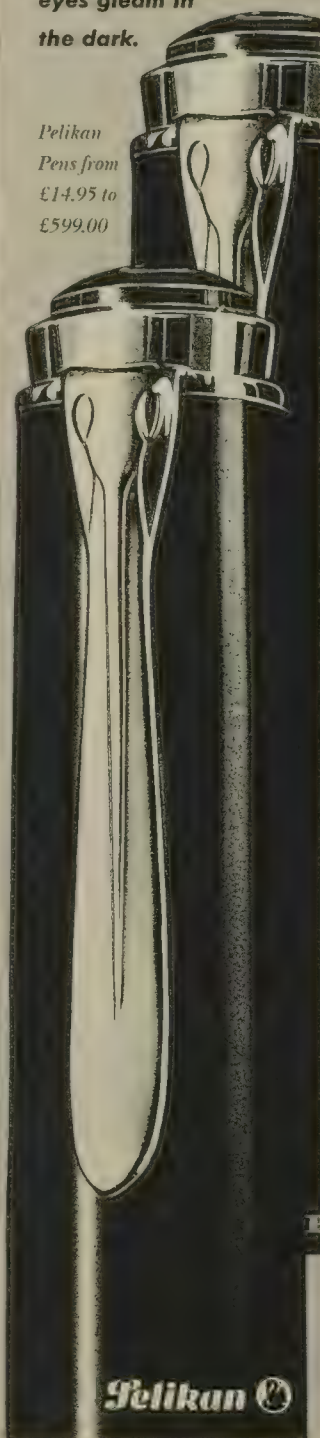
We'll halve your dinner bill (food only) when 4 people dine together on Fridays, and there is live music.

Reservations – call 071 823 3000



*In Mr Nash's fine
new Regent's Park is
a place called a Zoo
where you'll see,
two by two, all the
creatures that
voyaged in the Ark.
But of Pelikans there
are more than a pair,
for they nest in the
pockets of visitors
where their golden
eyes gleam in
the dark.*

Pelikan
Pens from
£14.95 to
£599.00



*At Prince
Albert's remarkable
Great Exhibition, in
the glittering Crystal
Palace Mr Paxton
designed, of the
13,000 strange
objects that astonish
our vision, the
Pelikan piston action
fountain pen most
engages the mind.
Its scientific principle
is so far ahead of
our time, one would
swear it cannot
be invented
until 1929.*

Typical
Pelikan
beak clip

Air-tight
safety cap

Plunger pump
mechanism

Transparent
ink chamber

Ink feed
with conal
air canal

Capillary action
chambers

Finely chased
nib



Pelikan

Pelikan



Page to screen: Anthony Hopkins & Emma Thompson in E. M. Forster's *Howards End*. Peter Weller & Judy Davis in William Burroughs's *Naked Lunch*.

sister (Kim Basinger). With Eric Roberts & Uma Thurman. Phil Joanou directs.

Fried Green Tomatoes at the Whistle Stop Café (12). Family dramas, feuds & friendships unfold in the past & present of an Alabama café. A gently affecting tale, lifted out of the ordinary by a great cast including Jessica Tandy, Kathy Bates & Mary Stuart Masterson.

Grand Canyon (15). An ensemble drama written & directed by Lawrence Kasdan that explores life in modern-day, middle-class Los Angeles. With Kevin Kline, Steve Martin, Danny Glover & Mary McDonnell.

The Hand that Rocks the Cradle (15). A formulaised thriller about a beautiful nanny (Rebecca De Mornay) with malevolent intentions. Although the shocks are predictable, the disintegration of the perfect middle-class family under the nanny's influence is satisfyingly achieved.

Hear My Song (15). Consistently charming British romantic comedy which took America by storm. A Liverpool club owner (Adrian Dunbar) coaxes celebrated Irish tenor & music-hall star Josef Locke (Ned Beatty) out of self-imposed retirement. Rarely mawkish, often delightful; with Shirley Anne Field & Tara Fitzgerald.

High Heels (18). Characteristically bizarre tale of a daughter's obsessive love-hate relationship with her mother, given the full treatment by the ever-colourful Pedro Almodóvar. Victoria Abril & Marisa Paredes star.

Hook (U). Robin Williams is a grown-up Peter Pan in Steven Spielberg's continuation of the J. M. Barrie fairy-tale. Julia Roberts as Tinkerbell whisks him off to Never Never Land to do battle with the evil Captain Hook (Dustin Hoffman) in an enjoyable special-effects *tour de force*.

Howards End (PG). After *A Room with a View* & *Maurice*, comes this third adaptation of an E. M. Forster novel by producer Ismail Merchant & director

James Ivory. Anthony Hopkins contests the wish of his late wife (Vanessa Redgrave) to leave her house to a friend (Emma Thompson) rather than to her own family.

Jacquot de Nantes (PG). Film biography of the great French film director Jacques Demy, who died in 1990, focusing on his childhood in Nantes & incorporating clips from his best-loved movies.

Johnny Suede (15). Quirky first feature from American director Tom DiCillo. Brad Pitt stars as an aspiring musician obsessed with 1950s pop idol Ricky Nelson & seriously in love with the disturbed Darlette (Alison Moir). Opens June 12.

The Last Boy Scout (18). All-action buddy movie about two "bad boys"—one a sacked Secret Service agent (Bruce Willis), the other a sacked football player (Damon Wayans)—on the track of a killer. Director Tony Scott manages to offset the sentimental redemptive narrative by means of some sharp wisecracking & edge-of-seat special effects.

The Lawnmower Man (15). Computer animations & special effects are the stars of Brett Leonard's film, based on a Stephen King story, about a gardener's Assistant (Jeff Fahey) who acts as a guinea-pig for Pierce Brosnan, a scientist experimenting with "virtual reality". Opens June 5.

The Long Day Closes (PG). Young Leigh McCormack leads a cast largely of unknowns in Terence Davies's loosely autobiographical tale of a 1950s Liverpool childhood. Marjorie Yates plays the boy's mother. Opens May 22.

The Magic Riddle (U). Australian animated feature for children in which a grandmother's confused telling of such famous tales as Cinderella & Little Red Riding Hood are amusingly muddled up.

The Mambo Kings (15). Adaptation of a Pulitzer Prize-winning novel about the rise & fall of two Cuban immigrant musicians in 1950s

New York. With Armand Assante, Antonio Banderas & Desi Arnaz Jr. Opens May 29.

Medicine Man (PG). Sean Connery travels deep into the Amazonian jungle to seek a cure for cancer. An absorbing drama & ecological moral tale, co-starring Lorraine Bracco as Connery's research assistant. Consummate performances, stunning scenery, all well marshalled by director John McTiernan. Opens May 29.

Memoirs of an Invisible Man (PG). Comedy thriller in which a New York finance analyst (Chevy Chase) is made invisible by a freak accident & then pursued by evil-minded CIA agent Sam Neill. Opens May 15.

Mobsters—The Evil Empire (18). High-octane gangster movie charting the violent rise of a group of young mobsters. Stars Christian Slater, Patrick Dempsey & Lara Flynn Boyle.

Naked Lunch (18). David Cronenberg takes on William Burroughs's disturbing & seminal novel, previously thought unfilmable, & casts Peter Weller as Burroughs's *alter ego*, Bill Lee, seeking to exorcise the murder of his wife through writing. With Roy Scheider, Judy Davis & Ian Holm. Not for the faint of heart.

Paradise (12). Tear-jerking drama about a couple Don Johnson & Melanie Griffith who begin to overcome the grief of losing their child when a close friend's young son (Elijah Wood) comes to stay for the summer. Opens June 12.

The Playboys (12). Scandal in a 1950s Irish village over an unmarried mother's romance with an actor that makes the local policeman (Albert Finney) jealous. With Aidan Quinn & Robin Wright. Opens June 5.

The Prince of Tides (15). Epic, melodramatic romance with added psychiatrist's babble, directed by & starring Barbra Streisand, about the troubled history of a South Carolina family. Based on Pat Conroy's best-selling novel, & co-starring Nick Nolte & Kate Nelligan.

Rebecca's Daughters (12). The Pembrokeshire riots of 1843 (against excessive road tolls) are the backdrop for this film, with a screenplay by Dylan Thomas & a cast headed by Jocely Richardson, Peter O'Toole & Paul Rhys.

Ruby (15). After *JFK*, another look at the Kennedy case. This focuses on Jack Ruby, killer of Kennedy's alleged assassin, Lee Harvey Oswald. With Danny Aiello & Sherilyn Fenn. Opens May 29.

Scorchers (18). The raucous wedding day of nervous bride Emily Lloyd in the Louisiana bayou is the basis for a comedy-drama with Faye Dunaway, James Earl Jones & Denholm Elliott. Opens May 15.

Shining Through (15). Thoroughly old-fashioned Second World War espionage story, starring Melanie Griffith & Michael Douglas. A tall tale about the improbable transformation of a feisty secretary into a secret agent working in Germany.

Turtle Beach (15). Greta Scacchi & Joan Chen in a drama set against the backdrop of the Boat People refugee crisis. With Jack Thompson & Art Malik. Opens June 5.

Until the End of the World (15). Imaginative, apocalyptic film from Wim Wenders, with screenplay co-written by novelist Peter Carey. William Hurt & Solveig Dommartin travel the world as the earth's survival is threatened by an out-of-control nuclear satellite. With Max von Sydow & Jeanne Moreau.

Van Gogh (12). Maurice Pialat directs Jacques Dutronc in a film biography of the great Post-Impressionist.

Volere, Volare (15). Wildly inventive Italian comedy mixing live action & animation, about a sound-effects engineer whose real life & fantasies intermingle. Starring Maurizio Nichetti, who made *The Iceberg Thief*.

Voyager (15). In Volker Schlöndorff's adaptation of Max Frisch's novel *Homer Faber*, Sam Shepard plays a 50-year-old man crossing Europe with a girl 30 years his junior.



Benjamin Luxon as E.N.O.'s Falstaff. Roberta Alexander as Glyndebourne's Jenůfa. Opera 80's Albert Herring. Maria Ewing as Covent Garden's Salome.

OPERA

The London Opera Festival welcomes companies from home & abroad in performances of contemporary works & modern stagings of the classics. The Royal Opera presents new productions of *I Puritani* & *Der Fliegende Holländer*. Plácido Domingo pays a fleeting visit for four performances of *Samson & Dalila*, one of which coincides with Covent Garden's week of Proms, when 350 tickets are sold on the day. Glyndebourne fields a strong Russian cast for *The Queen of Spades*.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (071-836 3161, cc:071-240 5258).

Don Carlos. Last chance to catch a finely sung revival. May 14.

BAKXAI. John Buller's new opera, based on Euripides's play *The Bacchae*, directed by Julia Hollander & conducted by Martin André. Cast includes Thomas Randle, Graeme Matheson-Bruce & Sarah Walker. May 16, 18, 21, 28.

Madam Butterfly. With Janice Cairns as Cio-Cio San. Arthur Davies as Pinkerton & Norman Bailey as Sharpless. May 15, 19, 22, 27, 30, June 2, 5, 10, 13, 18.

The Return of Ulysses. Anthony Rolfe Johnson sings the title role, with Jean Rigby as Penelope, in David Freeman's telling production. Nicholas Kok conducts. May 20, 23, 29, June 1, 8, 12, 16, 19.

Falstaff. David Pountney's production returns with a strong cast, again headed by Benjamin Luxon as the fat knight; Mark Elder conducts. June 3, 6, 9, 11, 15, 17, 20.

LONDON OPERA FESTIVAL

Various venues. Information & credit card hotline 071-413 1428.

International opera from France, Belgium, Germany & the UK, ranging from Monteverdi performed by English National Opera to a Michael

Nyman world première by Endymion Ensemble. Also taking part: Pocket Opera of Nuremberg, Opera Circus, Komische Oper Studio, Music Theatre London. June 9-July 4.

OPERA 80

Sadler's Wells, Rosebery Ave, EC1 (071-278 8916).

Don Giovanni. New production by Stephen Medcalf, designed by Lee Brotherston, with David Ellis in the title role, Michael John Pearson as Leporello, Fiona Cameron as Anna. May 19, 21, 23, 26, 28, 30.

Albert Herring. Richard Edgar Wilson sings Albert, with Peter Janssens as Sid, Kathryn Hide as Nancy. Martyn Brabbins conducts. May 20, 22, 27, 29.

OPERA FACTORY

Queen Elizabeth Hall, South Bank Centre (071-928 8800).

The Coronation of Poppea. New production by David Freeman, with Marie Angel singing the title role, Nigel Robson as Nero, Janis Kelly as Ottavia, conducted by Peter Robinson. June 11, 13, 15, 18, 21.

ROYAL OPERA

Covent Garden, WC2 (071-240 1066).

I Puritani. Bellini's opera set in the Civil War is conducted by Daniele Gatti, making his house début. June Anderson & Sumi Jo share the role of Elvira, daughter of a Puritan, who loves the Cavalier Lord Arthur Talbot, sung by Giuseppe Sabatini. The cast also includes Dmitri Hvorostovsky & Robert Lloyd. May 15, 18, 20, 23, 27, 29, June 1, 4.

La Bohème. French tenor Roberto Alagno makes his house début as Rodolfo, with American Keith Olsen & Russian Alexander Fedin taking over on June 12 & 17. Angela Gheorghiu & Gillian Webster share the role of Mimì. May 16, 19, 21, 26, 28, June 3, 5, 12 (Prom), 17.

Salome. Maria Ewing again sings the title role in Peter Hall's production, with Kenneth Riegel as Herod & Michael Devlin as Jokanaan. Edward Downes conducts. May 22, 25, 30, June 2, 6, 10 (Prom).

Der Fliegende Holländer. Ian Judge stages a new production, conducted by Christoph von Dohnányi. James Morris sings the Dutchman, with Julia Varady as Senta, Gwynne Howell as Daland. June 8 & 11 (Proms), 16, 19, 22, 25, 29, July 1.

Samson & Dalila. Plácido Domingo sings Samson, with Russian tenor Vladimir Popov taking over the last performance, & Russian soprano Olga Borodina makes her house début as Dalila. June 13 (Prom), 15, 18, 20, 24.

Don Pasquale. Paolo Montarsolo sings the title role, with Raul Gimenez as Ernesto, Judith Howarth as Norina. June 23, 26, 27, 30, July 2.

OUT OF TOWN

GLYNDEBOURNE FESTIVAL OPERA

Glyndebourne, E Sussex (0273 541111).

Così fan tutte. Trevor Nunn's production, setting the action on a cruise liner. Renée Fleming & Suzanne Johnston sing Fiordiligi & Dorabella, with John Mark Ainsley & Gerald Finley as their scheming lovers. May 15, 17, 20, 23, 29, June 1, 6, 9, 13.

Peter Grimes. American tenor Stephan Drakulich makes his British début in the title role, with Vivian Tierney as Ellen Orford, Alan Opic as Balstrode, under Andrew Davis. Trevor Nunn directs. May 16, 18, 22, 28, 31, June 5, 11, 16, 20, 22.

Jenůfa. Revival of Nikolaus Lehnhoff's compelling production, with Roberta Alexander as Jenůfa, Kim Begley as Laca, Kurt Schreibley as Števa. Conductor Yakov Kreizberg makes his house début. May 24, 27, 30, June 2, 7, 14, 18, 26, 28.

The Queen of Spades. Graham Vick directs a new production, conducted by Andrew Davis, with Yuri Marusin as Herman, Sergei Leiferkus as Count Tomsky, Dimitri Kharitonov as Prince Yeletsy, Nancy Gustafson as Lisa. June 15, 19, 21, 25, 27, 30.

OPERA NORTH

Grand Theatre, Leeds (0532 459351).

Rigoletto. Keith Latham sings the jester, with Juliet Booth as Gilda & David Maxwell Anderson as the Duke of Mantua. May 15, June 4, 6.

Boris Godunov. John Tomlinson returns to the title role, which he sang magnificently & acted with harrowing conviction in Ian Judge's 1989 production. May 16, June 1, 3, 5.

The Thieving Magpie. With Anne Dawson as Ninetta & Barry Banks as Gianetto, under Ivor Bolton. June 2. Theatre Royal, Nottingham (0602 482626); May 19-23. Opera House, Manchester (061-236 9922); May 26-30. Lyceum, Sheffield (0742 769922); June 9-13.

SCOTTISH OPERA

Theatre Royal, Glasgow (041-332 9000).

Don Giovanni. With Steven Page as Giovanni, Gidon Saks as Leporello. May 14, 16, 22, 27, 29, June 3.

Aida. American soprano Priscilla Baskerville & baritone Donnie Ray Albert make their British débuts as Aida & Amonasro, with Sally Burgess as Amneris & Stefano Algieri as Radames. May 21, 26, 30, June 4, 9.

Eden Court, Inverness (0463 221718); June 11-13. Theatre Royal, Newcastle (091-232 2061); June 16-20. Playhouse, Edinburgh (031-557 2590); June 23-27. His Majesty's, Aberdeen (0224 641122); June 30-July 4.

WELSH NATIONAL OPERA

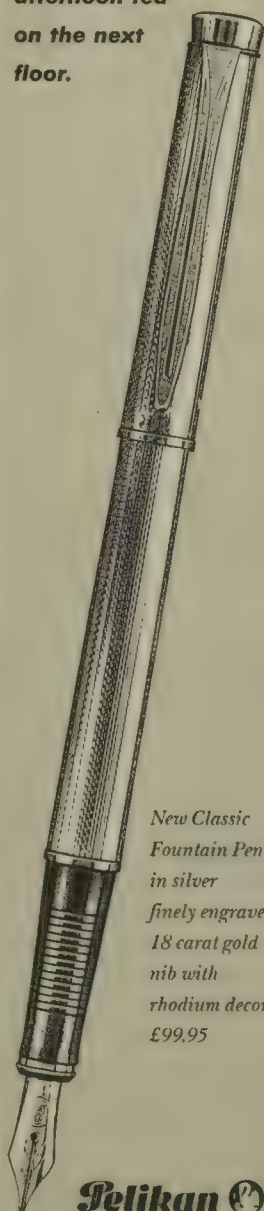
New Theatre, Cardiff (0222 394844).

Iphigénie en Tauride. Charles Mackerras conducts a new production of Gluck's opera for his farewell performances as musical director. Diana Montague sings Iphigénie, with Peter Bronder as Pylades, Simon Kcenlyside as Orestes. May 18, 22, 28.

Madam Butterfly. Helen Field as the tragic heroine, with Edmund Barham as Pinkerton. May 26, 30.

Ernani. Russian tenor Paolo Kudrjavchenko makes his company début in the title role, with Suzanne Murphy as Elvira, David Barrell as Carlo & John Connell as Da Silva. May 27, 29. Empire, Liverpool (051-709 1555); June 2-6. Mayflower, Southampton (0703 229771); June 9-13. Hippodrome, Birmingham (021-622 7486); June 16-20. Hippodrome, Bristol (0272 299444); June 23-27. Grand, Swansea (0792 475715); June 30-July 4.

*B*ehind a quarter mile facade of Doulton's terracotta, a morning sulted minion proffers a jotter and deferentially applies a blotter while you sample the silken touch of the elegant Pelikan pen. Then, your purchase complete, the Royal Red Orchestra of Mr Charles Digby Harrod's new 36-acre store will play you through afternoon tea on the next floor.



New Classic Fountain Pen in silver finely engraved, 18 carat gold nib with rhodium decor. £99.95

Pelikan 

*S*urveying the diamond cut thinness and satisfying plumpness of the words that had flowed from the dancing golden nib of his green and black Pelikan pen, Charles Dickens toyed with the droll thought of renaming his hero David Copperplate, then bent again to his task. How much better this was than working in a blacking factory!



Pelikan 'Toledo' Limited Edition £495.00

Pelikan 

A FAT LADY AND SEVERAL MINSTRELS WET FROM EXERTION

were among a group of revellers who, so the story goes, invaded the Raffles Hotel one balmy day in 1902. Made up mainly of performers from a fair which had started up "on ye greate space of grounds in front of Raffles Inne, weather permittynge," as a whimsical poster announced, their arrival was described by one guest as "the most awful group of apparitions that possibly the hotel has seen, for of course everyone was wet through from exertion." There are countless such stories that add to the legend that is Raffles, the grand old dame of the East. Now fully restored to all her former glory. The ideal place to stay, to dine, to shop, or to simply sip on a sling. Raffles Hotel. 1 Beach Road Singapore 0718.



Tel: 3371886. Telex: RS 39028 RHSIN. Fax: 3397650.

RAFFLES HOTEL IS MANAGED BY RAFFLES INTERNATIONAL LIMITED, SINGAPORE

BE A FRIEND

We all need friends, especially when we get old and lonely. Many of us now live longer, so we are all involved in looking after our elderly friends and relatives and old age comes to us all.

Friends of the Elderly have been looking after the old since 1905 and we now have twelve residential homes. We have produced a new brochure which tells you all about the Society and how you can help us provide for the needs of the old and frail. It also tells you about our homes and we hope that you will become a Friend and help us in our urgent work.

The men and women in our care have professional backgrounds and find security and freedom with us for the rest of their lives, with nursing care when needed. We also give financial help to old people from all backgrounds who wish to stay in their own homes.



Please be one of our Friends and help us now. The brochure gives clear details about making a will or covenant. Why give away money in tax which could be used to help take care of the elderly. Send this coupon for the brochure or telephone now - it could be the good deed of your life.

FRIENDS OF THE ELDERLY

Tel No: 071 730 8263 Registered Charity: 226064

To: The General Secretary, Friends of the Elderly
42 Ebury Street, London SW1W 0LZ

Please send me a copy of your new brochure
about the Society and how I can help.

Name _____

Address _____

Postcode _____

ILN

The Falkland Islands

A holiday in the Falkland Islands is a unique experience for the wildlife enthusiast. These remote and unspoiled Islands are home to large colonies of nesting seabirds and marine mammals; and with a human population of just two thousand, it's plain to see that this is a destination where nature is still in charge.


Penguins, elephant seals and sea lions, the flightless steamer duck and the striated caracara are all commonplace and easy to observe in the Falklands. The shy black-necked swan and black-browed albatross can also be seen, and occasional killer whales can be spotted offshore.

As well as the spectacular wildlife, visitors have the opportunity to enjoy the rich history, unique way of life, and uncultivated beauty of this faraway archipelago.


A small number of specialised operators offer wildlife holidays in the Falklands. For more information, contact Falkland Islands Tourism:




Falkland Islands Tourism, Falkland House,
14 Broadway, London SW1H 0BH Tel: 071 222 2542



COUNTRY DESKS



**2 DRAWER FILING
CABINET £260**



**CAPTAIN'S
LEATHER CHAIR
£315**

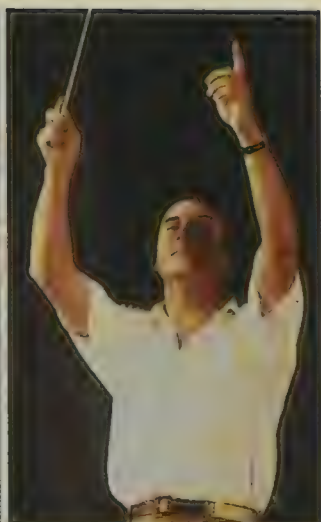


4' x 2' DESK £295

Available in Yew, Mahogany or Oak finish
Desks, Filing Cabinets and Chairs available in a range of styles and sizes
(plus VAT at current rate)

SEND FOR OUR COLOUR BROCHURE

COUNTRY DESKS
Neil's 134 High Street Berkhamsted Herts HP4 3AT
Tel: 0442 862810



Ballet du Rhin in Araiz's *Carnival of the Animals*. Rambert in Alston's *Wildlife*. Muti conducts the Philadelphia Orchestra at the Festival Hall.

DANCE

Ballet du Rhin from Strasbourg make their British debut with *La Fille mal gardée*, in a reconstruction of the original version performed in Bordeaux in 1789. Rambert's London season is largely devoted to new ballets, including a work created for the company by the American choreographer Merce Cunningham. Also more new dance from round the world at the Purcell Room & The Place.

Ballet du Rhin. UK debut for a French company. Ivo Cramer's production of the comic masterpiece *La Fille mal gardée*, June 2-5, 6 (m&e), 12, 13 (m&e); Triple bill: *Dark Elegies*, fishing families mourn their children, to Mahler's *Kindertotenlieder*, *Carnival of the Animals*, exuberant choreography by Oscar Araiz to Saint-Saëns's score, & *Hawk's Lament*, a powerful work by French New Wave choreographer Claude Brumachon, June 9, 10. *Sadler's Wells, Rosebery Ave, EC1* (071-2788916).

British Gas Ballet Central. Final-year students from Christopher Gable's Central School of Ballet with a mixed programme of classical & new works, June 5, 6. *Millfield Theatre, Silver St, N18* (081-8076680).

English National Ballet. Two programmes: a mixed bill featuring the world premiere of a work by Kim Brandstrup, Ben Stevenson's *L*, two works by David Parsons *The Envelope & Sleep Study*—& Robert North's *A Stranger I Came*, June 23, 24; & Stevenson's *Cinderella*, June 25-27. *London Coliseum, St Martin's Lane, WC2* (071-8363161).

The Hothouse. Weekend showcase for new dance featuring New York-based Chinese company Muna Tseng Dance Projects, Paradox Shuffle from Cardiff, Whoopee Flop from London, & Girlson the Grass—a new company formed by one of the Cholmondeleys,

Alexandra Reynolds, May 16, 17. *Purcell Room, South Bank, SE1* (071-9288800).

Rambert. The innovative contemporary dance company with three programmes, including London premières of ballets by Siobhan Davies. Richard Alston. Mark Baldwin & Paul Old a new piece by Dutch choreographer Guido Severien, & the world première of a work created for the company by American choreographer Merce Cunningham. June 16-26. *Royalty, Portugal St, WC2* (071-4945090).

The Turning World. The Place's season of new international dance continues with fêted choreographer Wim Vandekeybus's company, Ultima Vez, performing *Always The Same Lies*, May 14-16; *Aliud* by Angelika Oei, May 18-20; & the Compagnie Didier Théron with *Iron Works*. May 22, 23; *The Place, Duke's Rd, WC1* (071-3870031).

OUT OF TOWN

Birmingham Royal Ballet. The company's première of Kenneth MacMillan's *Romeo & Juliet*, to Prokofiev's music, June 1-5, 6 (m&e) guests Alexei Fadeychev & Nina Ananiashvili from the Bolshoi Ballet appear on June 1 & 3; *Swan Lake*, Peter Wright's imaginative production, June 8-12, 13 (m&e). *Hippodrome, Birmingham* (021-6227486).

London City Ballet. Programme 1, triple bill: *Nutcracker Suite*, *Les Patineurs & The Witchboy*; Programme 2, *Swan Lake*, May 19-23, *Towngate, Basildon, Essex* (0268 532632); May 26-30, *King's, Edinburgh* (031-229 1201); June 16-20, *Eden Court, Inverness* (0463 221718). *Swan Lake* only; June 2-6, *King's, Glasgow* (041-227 5511); June 9-13, *His Majesty's, Aberdeen* (0224 641122).

Stars of the Bolshoi Ballet. Programme 1: *Swan Lake* Act II, *Divertissements*; Programme 2: *Giselle* Act II, *Divertissements*. Tour includes June 15-20, *Hippodrome, Bristol* (0272 299444); June 30-July 5, *Derngate, Northampton* (0604 24811).

MUSIC

The Orchestra of the Age of Enlightenment gives six concerts at the Queen Elizabeth Hall devoted to Bach, the colourful dramatist, which will be based on the secular cantatas he wrote throughout his life. Melvyn Tan performs at the Barbican, with the London Classical Players, on the Broadwood fortepiano given to Beethoven in 1818, which is now on a European tour. Pianist Alfred Brendel embarks on a major Beethoven cycle which will continue until 1995.

BARBICAN HALL
EC2 (071-6388891).

BBC Symphony Orchestra. Gianluigi Gelmetti conducts Debussy's *Prelude à l'après-midi d'un faune*, Ravel's *Daphnis & Chloë* Suite No 2, Stravinsky's ballet suite *The Rite of Spring*. May 15, 7.45pm.

Royal Philharmonic Orchestra. Charles Groves conducts Tchaikovsky's overture *Francesca da Rimini*, Grieg's Piano Concerto, with Kathryn Stott, Mussorgsky's *Pictures at an Exhibition*, May 16; Antonio de Almeida conducts Smetana's overture to *The Bartered Bride*, Sibelius's *Karelia* Suite, Bruch's Violin Concerto No 1, with Stephanie Gonley, Grieg's *Peer Gynt* suite, Dvořák's *Slavonic Dances*, May 19, 7.45pm.

BBC Symphony Orchestra. Mark Wigglesworth conducts Schoenberg's Chamber Symphony No 1, Brahms's Double Concerto, with Thomas Zehetmair, violin, & Sophie Rolland, cello, Haydn's Symphony No 45. May 22, 7.45pm.

City of London Sinfonia. Julian Reynolds conducts excerpts from *The Barber of Seville* by Rossini & *La Favorita* by Donizetti, with Dmitri Hvorostovsky, baritone, & Olga Borodina, mezzo-soprano. May 26, 7.45pm.

English Chamber Orchestra. Jeffrey Tate conducts Saint-Saëns's

Symphony No 2, Fauré's Ballade, Franck's Symphonic Variations, Chausson's *Poème*, Massenet's *Scènes pittoresques*. May 28, 7.45pm.

London Symphony Orchestra. Kent Nagano conducts Prokofiev's Symphony No 1, & arias by Mozart & lieder by Richard Strauss, sung by Kiri te Kanawa, soprano. June 4, 7.45pm; June 7, 7.30pm.

Beethoven's Broadwood Fortepiano tour. Melvyn Tan plays Beethoven's Piano Concerto No 4 on this historic instrument, with the London Classical Players, conducted by Roger Norrington; also on the programme, Haydn's Symphonies Nos 14 & 103. June 6, 7.45pm.

Royal Philharmonic Orchestra. Yuri Temirkanov conducts Sibelius's *Finlandia*, Schumann's Piano Concerto, with Eliso Virsaladze, Dvořák's Symphony No 8, June 8; Sibelius's *The Swan of Tuonela*, Tchaikovsky's Violin Concerto, with Salvatore Accardo, Dvořák's Symphony No 7, June 12; 7.45pm.

Sumi Jo, soprano, **Raul Gimenez**, tenor, **Nina Walker**, piano. Operatic arias & songs from the bel canto repertoire. June 9, 7.45pm.

Dietrich Fischer-Dieskau, baritone, **Christoff Eschenbach**, piano. Schubert's song cycle *Die schöne Müllerin*. June 14, 4pm.

London Symphony Orchestra. Rafael Frühbeck de Burgos conducts Strauss's tone poem *Don Quixote* & Beethoven's Violin Concerto, with Nigel Kennedy. June 14, 7.30pm & June 18, 7.45pm.

English Chamber Orchestra. Philip Ledger conducts Bach's Brandenburg Concerto No 3, Handel's *Water Music* suite, Mozart's Piano Concerto No 21, with Ewa Poblocka, Vivaldi's *The Four Seasons*. June 19, 7.45pm.

London Symphony Orchestra. Mstislav Rostropovich conducts a concert performance of Rimsky-Korsakov's opera *Le Coq d'Or*. June 21, 7.30pm.

Montreal Symphony Orchestra.



Radu Lupu performs Beethoven with the Philharmonia under Bychkov.

Charles Dutoit conducts De Falla's ballet score *The Three-Cornered Hat*, & Tchaikovsky's Symphony No 5, June 22, 7.15pm.

Andrezj Panufnik Memorial Concert. Hugh Wolff conducts the London Symphony Orchestra in the UK premiere of Panufnik's Symphony No 10 & the world premiere of the composer's Cello Concerto, with Mstislav Rostropovich, who also plays Dvořák's Cello Concerto, June 24, 7.45pm.

Bernstein's On the Town, performed in concert by the London Symphony Orchestra, under Michael Tilson Thomas, with Frederica von Stade, Thomas Hampson & Samuel Ramey in the cast, June 28, 7.30pm, June 29, 7.45pm.

FESTIVAL HALL

South Bank Centre, SE1 (071-9288800).

Royal Philharmonic Orchestra. Vladimir Ashkenazy conducts Messiaen's *Turangalila* Symphony, May 11, 7.30pm.

Philharmonia. Jean-Bernard Pommer is conductor & solo pianist in a Beethoven programme, including the Piano Concerto No 1 & Symphony No 6, May 17, 7.30pm.

Sviatoslav Richter. The distinguished pianist gives two recitals, May 24 & 27, 7.30pm.

Philadelphia Orchestra. Music director Riccardo Muti conducts works by Casella, Elgar & Scriabin, May 25, 7.30pm.

London Philharmonic & Choir. Franz Welser-Möst conducts Ravel's *La Valse*, Prokofiev's Violin Concerto No 1, with Nigel Kennedy, & Stravinsky's *Oedipus Rex*, May 26, 7.30pm.

Radio Symphony Orchestra Berlin. Vladimir Ashkenazy conducts Schumann's overture *Genoveva*, Brahms's Symphony No 3, Strauss's *Also sprach Zarathustra*, May 28, 7.30pm.

Royal Philharmonic Orchestra. Libor Pešek conducts a Beethoven programme, including the Piano Concerto No 3, with John Lill, & Symphony No 3 (*Eroica*), May 30;

Dvořák's *Stabat Mater*, with Royal Choral Society, June 3; 7.30pm.

Philharmonia. Yakov Kreizberg conducts Tchaikovsky's Polonaise from *Eugene Onegin*, Shostakovich's Cello Concerto No 2, with Lynn Harrell, & Rachmaninov's Symphony No 2, May 31, 7.30pm.

Academy of St Martin-in-the-Fields Orchestra & Chorus. Neville Marriner conducts a concert performance of Gilbert & Sullivan's *The Yeomen of the Guard*, with an outstanding cast that includes Thomas Allen, Sylvia McNair, Kurt Streit, Ann Murray, John Connell & Stafford Dean, June 1, 7.30pm.

Philharmonia. Semyon Bychkov conducts two programmes, Wagner, Brahms, & Beethoven's Piano Concerto No 1, with Radu Lupu, June 2; Berlioz, Tchaikovsky, & Ravel's Piano Concerto in G, with Zoltan Kocsis, June 4; 7.30pm.

Goldsmiths Choral Union, Guildford Philharmonic Orchestra. Brian Wright conducts Dvořák's Te Deum & Brahms's Requiem, June 5, 7.30pm.

Pittsburgh Symphony Orchestra. Music director Lorin Maazel conducts Mozart's Symphony No 39 & Mahler's Symphony No 6, June 8, 7.30pm.

London Philharmonic. Andrew Constantine, winner of the 1991 Donatella Flick conducting competition, conducts Tchaikovsky's Fantasy Overture *Romeo & Juliet*, Rachmaninov's Rhapsody on a Theme of Paganini, with Nikolai Demidenko, Prokofiev's Symphony No 5, June 9, 7.30pm.

Philharmonia. Leonard Slatkin conducts two programmes, Tchaikovsky's Concert Fantasy & Vaughan Williams's Sea Symphony, with the Philharmonia Chorus, June 14; Bridge's *Summer*, the first London performance of David Heath's flute concerto *Cry from the Wild*, with James Galway, Schubert's Symphony No 9 (*Great*), June 17; 7.30pm.

Bach Choir, English Chamber

My Dear Pugin,' wrote Sir Charles Barry, feeling the gold on silver body of his baroque black enamelled Pelikan pen cool and heavy in his hand, 'the essential modesty and unpretentiousness of the typical MP persuade me that the elaborate gothic ornamentation you envisage for our Palace of Westminster design is somewhat excessive. Moreover, the Prince may think it a carbuncle.'



Numbered and signed by the craftsman's own hand Pelikan Toledo M900 Limited Edition Fountain Pen with 18ct Gold Nib. £599.00

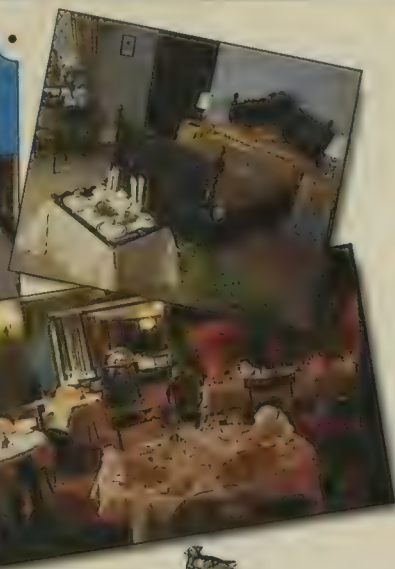
Pelikan

In Boodle's and Brooks' and The Athenaeum, The Travellers' and The Reform, in writing rooms all through St James's, rigorous quiet is the norm. No sound disturbs the ponderous silence save distant Big Ben morning chimes, and the whispering nibs of Pelikan pens murmuring letters to The Times.



Green & Black Souverän Series M800 Fountain Pen with 18 carat gold nib. In eight different nib widths. £190.00

Pelikan



An Historic 17th century Country House Hotel used by Cromwell during the English Civil War, Nailcote Hall is ideally located close to the Midland's Motorway Network, Birmingham International Airport, NEC and the main tourist centres, Shakespeare's Stratford upon Avon, the Castles of Warwick and Kenilworth and Coventry Cathedral.

Elegant facilities for conferences and corporate hospitality. Personal service ensures that all functions are individually tailored to clients requirements.

20 exclusive en-suite bedrooms.

Leisure facilities include all weather tennis courts, 3 hole golf course, petanque piste and croquet lawn. The Hotel is set in 8 acres of grounds and also associated with Stoneleigh Deer Park Golf Club.

Enjoy classic cuisine in our Oak Room Restaurant.

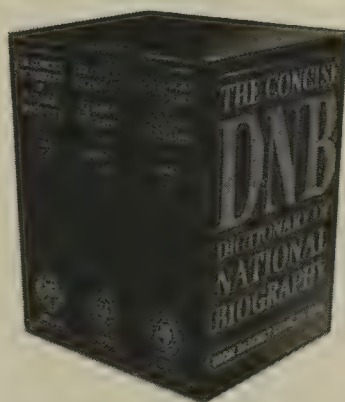

NAILCOTE HALL
HOTEL AND RESTAURANT

Telephone: 0203 466174

Fax: 0203 470720

Nailcote Lane, Berkswell, Warwickshire CV7 7DE
Situated on the B4101 Knowle/Coventry Road

Lives . . . and letters

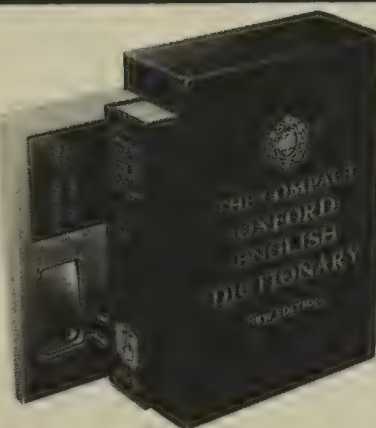


The Concise Dictionary of National Biography

A unique reference book containing key facts about 36,500 famous lives—from Boadicea to Laura Ashley, Becket to Richard Burton.

- The thirty-one volume *DNB* shortened to fit three volumes
- Now in a single chronological sequence for the first time: 2,000 years of British history

Three volumes £125



The Compact Oxford English Dictionary New Edition

- 'One of the wonders of the modern world.'
Illustrated London News
 - The 20 volumes of the *OED*, 2/e now in a single volume
 - Over half-a-million words defined
 - Reproduced micrographically—9 pages to 1
- 2,416 pages
£150

AVAILABLE FROM YOUR LOCAL BOOKSHOP NOW

OXFORD UNIVERSITY PRESS



**YOUR FIRST ADDRESS
IN LUGANO**

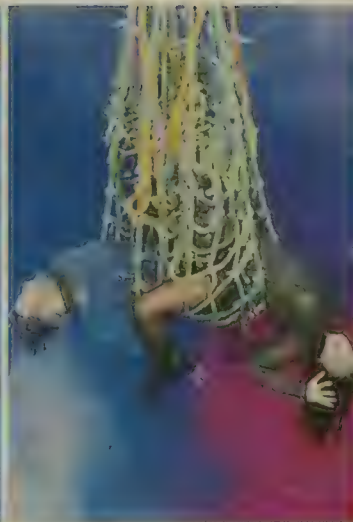
A former princely villa
now deluxe hotel.
32 jr. suites
with every comfort.
Swimmingpool
Fitness
Indoor-Golf - Tennis.



Restaurant with large
garden terrace.
Piano-bar.
Various rooms for
high level Meetings,
Conferences and
Banquets.



LUGANO VIA MONTALBANO 5
TEL 0104191/ 55 88 55
Tx 843 250 FAX 54 25 38



Sophie Rolland & Thomas Zehetmair play Brahms with the BBCSO at the Barbican. Walk the Plank visit Greenwich.

Orchestra. David Willcocks conducts Bach's Mass in B minor, June 15, 7.30pm.

Alfred Brendel plays Beethoven's Piano Sonatas Op 10 Nos 1-3 & Op 106 (Hammerklavier), first recital of a cycle, June 16, 7.30pm.

Montreal Symphony Orchestra, London Symphony Chorus. Charles Dutoit conducts Ravel's *Daphnis & Chloé*, June 20, 7.30pm.

Barry Douglas, piano, plays Beethoven, Prokofiev & Chopin, June 21, 3.45pm.

English National Opera Orchestra. The company's music director, Mark Elder, conducts favourite works by English composers Vaughan Williams, Elgar & Tippett, June 22, 7.30pm.

Philharmonia. Christoph von Dohnanyi conducts Mozart's Violin Concerto K216, with Kyung-Wha Chung, & Brahms's Symphony No 2, June 24; Haydn's Symphony No 12, Beethoven's Piano Concerto No 3, with Krystian Zimerman, Ives's Symphony No 4, June 27; 7.30pm.

Ravi Shankar. The sitar maestro plays North Indian classical music, accompanied by his students, June 25, 7.30pm.

London Choral Society, Royal Philharmonic Orchestra. Jane Glover conducts a Poulenc programme, including the Organ Concerto, with Simon Preston, & Gloria, June 26, 7.30pm.

QUEEN ELIZABETH HALL
South Bank Centre, SE1 (071-9288800).

London Sinfonietta. Martyn Brabins conducts the first performance of MacMillan's Sinfonietta, Schnittke's Concerto for Piano & Strings & his Concerto Grosso No 3, May 14; Diego Masson conducts Smirnov's *Jacob's Ladder*, the first performance of Mason's Five Rilke Songs & the first London performance of Schnittke's Symphony No 4, May 21; 7.45pm.

Rosalind Plowright, soprano.
Geoffrey Parsons, piano. Songs by Rossini, Ponchielli, Puccini, Liszt, Britten, Delius, May 17, 7.45pm.

Bach: the colourful dramatist. A series of six concerts, given by the Orchestra of the Age of Enlightenment, devoted to Bach's Cantatas, which are programmed with some of the composer's best-known orchestral works and the six motets, May 18, 27, June 3, 8, 17, 23, 7.45pm.

Alban Berg Quartet play Brahms, J. Strauss I & Lanner, May 24, 3pm.

An Evening with Piers Lane & Kathron Sturrock, who play works for two pianos by Rachmaninov, Mozart/Busoni, Infante, Liszt, Bartók, May 24, 7.45pm.

London Bach Orchestra plays works by four members of the Bach family, directed from the harpsichord by Nicholas Kraemer, June 5, 7.45pm.

Graham Johnson & Friends, including Anthony Rolfe Johnson, tenor, perform lieder & ensembles, June 7, 11.45am.

Piano Circus. The six-piano ensemble play music by Chris & Graham Fitkin, & Steve Reich's *Six Pianos*, June 7, 3.15pm.

The Première Ensemble. Mark Wigglesworth conducts the group he formed in Beethoven's Symphony No 7, the first British performance of Keuris's Three Michelangelo Songs, & Schoenberg's Chamber Symphony No 1, June 12, 7.45pm.

Chilingirian & Endellion String Quartets unite to perform Strauss's String Sextet from *Capriccio*, Schoenberg's *Verklärte Nacht* & Mendelssohn's Octet, June 16, 7.45pm.

Bournemouth Sinfonietta, under Tamás Vásáry, perform Mendelssohn's incidental music to *A Midsummer Night's Dream*, interspersed with highlights from Shakespeare's play, June 20, 7.45pm.

Brigitte Fassbaender, soprano, **Roger Vignoles**, piano, perform Schumann's *Dichterliebe* & lieder by Brahms, June 26, 7.45pm.

London Welsh Chorale, conducted by Kenneth Bowen, give Bizet's *Te Deum*, Fauré's Requiem & Gounod's St Cecilia Mass, June 28, 7.45pm.

FESTIVALS

Three of London's major festivals take place in spring. At St James's Church, Piccadilly, Continental early-music groups make their London débuts. At Christ Church, Spitalfields, the programme covers five centuries of music. In Greenwich the festivities are certain to include something for everyone.

ALDBURGH FESTIVAL

Opens with a recital by the eminent Russian pianist Sviatoslav Richter. Guest artistic director Reinbert de Leeuw brings his Schoenberg Ensemble for two concerts & gives a recital of piano music by Erik Satie. John Tavener's new opera, *Mary of Egypt*, has its first performance. Singers from the Britten-Pears School perform Stravinsky's *The Rake's Progress*. Also concerts by the London Sinfonietta & Scottish Chamber Orchestra, June 11-28. Box office: Aldeburgh Foundation, High St, Aldeburgh, Suffolk IP15 5AX (0728 453543).

BATH FESTIVAL

The Tavener Choir & the Orchestra of the Age of Enlightenment give Handel's oratorio *Alexander's Feast*. Melvyn Tan performs on Beethoven's historic Broadwood fortepiano. More piano recitals by Peter Donohoe, Cécile Ousset, Radu Lupu, John Lill & Joanna McGregor. Brigitte Fassbaender sings Schubert; Emma Kirkby sings Handel, May 22-June 7. Box office: Linley House, Pierrepont Place, Bath BA1 1JY (0225 463362).

EXETER FESTIVAL

Artist in residence Rivka Golani is viola soloist in a concert with the City of Birmingham Symphony Orchestra & has a painting exhibition in the museum. The Salomon Ensemble & their conductor, Thomas Dausgaard, also in residence, give a cathedral concert & recitals. Plus a weekend of new music; two new plays & new dance productions, jazz & revue, June 12-28. Box office: Exeter & Devon Arts



The York Early Music Festival welcomes visitors from Italy, Austria & Germany.

Centre, Bradninch Place, Gandy St, Exeter EX4 3LS (0392 425229).

GREENWICH FESTIVAL

A huge range of events starts with Walk the Plank, a waterfront spectacular which takes place on the customised ice-breaker *Fitzcarraldo*, & ends with Handel's oratorio *Jephtha*, performed by the Tallis Society Choir & Orchestra. Concerts by percussionist Evelyn Glennie & pianist Nikolai Demidenko; modern dance, flamenco; plays by Schnitzler & Brecht; jazz, blues & world music. June 5-14. *Box office: 151 Powis St, London SE18 6JL (081-317 8687).*

LUFTHANSA FESTIVAL OF BAROQUE MUSIC Warsaw Soloists Concerto Avenna perform 17th-century Polish masters; Rekonstruktsiya Ensemble from Moscow play music from the court of St Petersburg; Freiburger Barock-orchestra offer a high baroque programme. The Hilliard Ensemble & Concerto Palatino join forces in Cavalli's *Vespers*. St James's Baroque Players & Singers perform Handel's *Judas Maccabaeus*. May 30-June 30. *Box office: St James's Church, 197 Piccadilly, London W1V 9LF (071-434 4003).*

SPITALFIELDS FESTIVAL

Embraces music from the 15th to the 20th century. New London Consort perform music from the time of Columbus; Orlando Consort give works from the Court of Burgundy; Tragicomedia play popular tunes & basses from 17th-century England & Italy. New works by Michael Nyman & Dominic Muldowney. Collegium Musicum 90 perform Bach's Mass in B minor. City of London Sinfonia give the London premiere of John Tavener's *Eis Thanaton*. June 4-26. *Box office: Christ Church, Commercial St, London E1 6LY (071-377 1362).*

YORK EARLY MUSIC FESTIVAL

Italian madrigal group Fosco Corti perform Banchieri's *La Pazzia Senile*, based on the adventures of Pantaloone. Philip Pickett directs the New London Consort in music for Isabella d'Este. June 25-28. *Box office: PO Box 226, York YO3 6ZU (0904 658338).*

EXHIBITIONS

The Royal Academy Summer Exhibition is the season's traditional focus. The Tate has a major exhibition on Pop artist Richard Hamilton, while the Barbican displays some treasures from the Corporation of London. A last chance to catch the National Gallery's superb Rembrandt show.

ACCADEMIA ITALIANA

24 Rutland Gate, SW7 (071-225 3474).

Rediscovering Pompeii. Frescoes, sculptures, jewellery, games & everyday objects. Computer-generated images provide an electronic tour of Pompeii. Until June 21. Daily 10am-6pm, Wed until 8pm. £5, concessions £2.50.

LLEWELLYN ALEXANDER

124-126 The Cut, SE1 (071-620 1322).

Not the Royal Academy. Rotating exhibition of more than 1,000 works, rejected submissions from this year's Summer Exhibition. June 11-Aug 29. Mon-Fri 10am-7.30pm, Sat 1.30-7.30pm.

BANKSIDE GALLERY

48 Hopton St, SE1 (071-928 7521).

The Royal Watercolour Society Spring Exhibition. A chance to see & buy work by some of Britain's finest watercolourists. Until May 24.

The Royal Society of Painter-Printmakers. Annual exhibition of works from linocuts to lithographs. June 5-28.

Tues-Sat 10am-5pm, Tues until 8pm, Sun 1-5pm. £2, concessions £1.

BARBICAN ART GALLERY

Barbican Centre, EC2 (071-638 4141).

The Celebrated City. Treasures from the collections of the Corporation of London, including charters, paintings, prints, maps of the Great Fire of 1666 & images of Frost Fairs once held on the frozen Thames. May 28-July 19. Mon-Sat 10am-6.45pm, Tues until 5.45pm, Sun, noon-6.45pm. £4.50, concessions & every body Mon-Fri from 5pm £2.50.

NEW ZEALAND WON'T COST YOU TELEPHONE NUMBERS



NZTIS are specialists in holidays to New Zealand, Australia and the South Pacific.

Offering outstanding value and personalised service NZTIS has a wide range of holiday options including campervans, car rental, accommodation from deluxe lodges to farmstays, fully escorted coach tours, guided walks

including the Milford Track, yacht charter, skiing holidays. Airfares and stopovers are arranged to suit your needs.

Let NZTIS show you New Zealand. Request a copy of our brochure and get more of New Zealand for less.

**IF YOU CALL
081-748 4455**

NEW ZEALAND TRAVEL INFORMATION SERVICE
94 Fulham Palace Road, London W6 9PL. Tel: 081-748 4455. Fax: 081-748 2274

THE NATIONAL BENEVOLENT INSTITUTION

YOUR WILL...

*Patron:
Her Majesty
The Queen*

*President:
Baroness Blatch of
Hinchbrook*



**a legacy or donation can help
so many elderly people who have devoted
their lives to the care of others**

... and are now in need of help themselves. Legacies and donations are the lifeblood of almost any charity and the NBI is no exception. Rising costs and failing health can be very harrowing for those who are old and alone. They need our help and yours with accommodation, with regular annuities, or with assistance towards nursing home fees, convalescence or winter fuel bills.

The NBI was founded in 1812 to help elderly gentlefolk who find themselves in reduced circumstances in their declining years. If you fill in the form below we will show you how it is possible to set up a legacy, a covenanted subscription, or make a donation. So please help us to keep the same spirit alive today and help those who have devoted their lives to the care of others.

NBI The Secretary, Dept 1LN, The National Benevolent Institution, 61 Bayswater Rd, London W2 3PG.

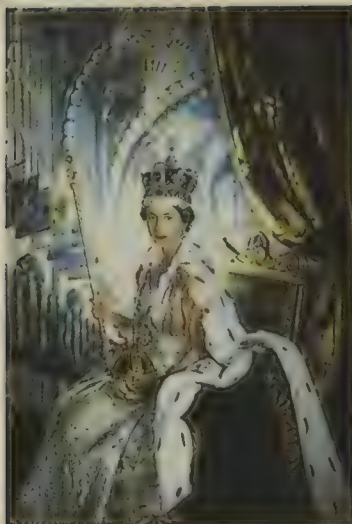
NAME _____

Please send me further details ☐

ADDRESS _____

I enclose £ _____

Reg. Charity 212456



V & A's Sovereign: a Cecil Beaton portrait. Japanese pottery at Spink. Barbican's The Celebrated City: Lord Leighton's The Music Lesson.

BRITISH MUSEUM

Great Russell St, WC1 (071-636 1555).

Drawings by Rembrandt & his Circle. A complement to the National Gallery's major exhibition on the Dutch master. Until Aug 4. Mon-Sat 10am-5pm, Sun 2.30-6pm.

DULWICH PICTURE GALLERY
College Rd, SE21 (081-693 5254).

Treasures of a Polish King. Paintings by Bellotto, Rembrandt & Steen, drawings by Fragonard & Boucher collected by King Stanislas in 18th-century Poland. Until July 26. Tues-Fri 10am-1pm, 2-5pm, Sat 11am-5pm, Sun 2-5pm. £1.50, concessions 50p, children free. See feature p8.

FESTIVAL HALL

South Bank Centre, SE1 (071-928 0600).

The Way We Live Now. Work by Howard Hodgkin that accompanied Susan Sontag's short story on AIDS, whose proceeds go to CRUSAID. Until June 7.

Icon. Selected submissions from this year's South Bank Photo Show. June 19-July 26. Daily 10am-10pm.

GARRARD

112 Regent St, W1 (071-734 7020).

Master Clockmakers: the Golden Age of English Horology 1680-1900. Works by Tompion & Cole, & lesser-known clockmakers. Until May 30. Mon-Fri 9.30am-5.30pm, Sat 9.30am-1pm. Closed May 25.

GOLDSMITHS' HALL

Foster Lane, EC2 (071-606 7010).

British Goldsmiths of Today. Work, from teaspoons to tiaras, produced in precious metals by jewellers, silversmiths & smallwork specialists. May 27-June 26. Mon-Fri 10.30am-5pm.

W.R. HARVEY

5 Old Bond St, W1 (071-499 8385).

The Four Georges, 1714-1830. Examples of cabinet-making & furnishing arranged in room sets—one for each king's reign. May 27-June 27. Mon-Sat 10am-5.30pm.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (071-416 5000).

The Gulf Crisis. Paintings by war

artist John Keane. Until May 31.

Art & War. Paintings by Wyndham Lewis. June 25-Oct 11.

Daily 10am-6pm. £3.50, OAPs & students £2.50, children £1.75.

KENSINGTON PALACE

Kensington Gardens, W2 (071-937 9561).

Court Couture 92. Grand garments from 18th-century Court dress to high fashion commissioned from today's top designers. June 6-Oct 18. Mon-Sat 9am-5.30pm, Sun 11am-5.30pm. £3.75, OAPs & students £2.80, children £2.50.

KING STREET GALLERIES

17 King St, SW1 (071-930 9392).

The Small Summer Show. Small-sized paintings by distinguished contemporary artists. June 1-27. Mon-Fri 10am-5.30pm, Sat 10am-1pm.

LIBERTY

Regent St, W1 (071-734 1234).

Arts & Crafts. Turn-of-the-century furniture by Liberty, J. S. Henry, Heal's & the Cotswold School; Pre-Raphaelite paintings. May 15-June 6. Mon-Sat 9.30am-6pm. Closed May 25.

MALL GALLERIES

The Mall, SW1 (071-930 6844).

The Royal Society of Portrait Painters. Established artists & up-&-coming new talent. May 15-30.

The Royal Society of British Artists. Annual exhibition of work in various media. June 5-13.

Daily 10am-5pm (May 15-30, Tues, Thurs until 7pm). £2, concessions £1.

Temple of Flora. Celebration of gardens & landscape as reflected in fine books from 17th to 20th centuries, including Thornton's *Temple of Flora* of 1807, John Parkinson's *Paradisi in Sole*... (1629) & books by Humphrey Repton & Gertrude Jekyll. Prices from £20 to £60,000. Until May 26.

Mon-Fri 10am-6.30pm, Sat 10am-4pm. Closed May 25.

ROY MILES

29 Bruton St, W1 (071-495 4747).

Russian Summer Show. Works by

top Russian artists. June 3-July 9. Mon-Fri 9am-6pm, Sat 9am-1.30pm.

MUSEUM OF LONDON

London Wall, EC2 (071-600 3699).

Transport in London. Contemporary images of late 20th-century urban life by the London Documentary Photographers group. May 19-June 21. Tues-Sat 10am-6pm, Sun noon-6pm. £3, concessions £1.50. Free daily after 4.30pm. Open May 25, 10am-6pm.

MUSEUM OF THE MOVING IMAGE

South Bank, SE1 (071-928 3535).

Catching the Action. The work of Eadweard Muybridge, the eccentric Victorian photographer whose sequential images of animal & human movement were the forerunners of today's cinematography. Until May 31. Daily 10am-6pm. £5.50, students £4.70, OAPs & children £4.

NATIONAL GALLERY

Trafalgar Sq, WC2 (071-839 3321).

Sainsbury Wing;

Rembrandt: The Master & his Workshop. Major exhibition of the paintings & etchings, with loans from Berlin, Amsterdam, Paris & New York. The first part surveys Rembrandt's artistic development; the second addresses the question of attribution. Until May 24. Daily 10am-6pm, Weds & Fri until 9pm. £5, concessions £2.50 (advance booking on 071-240 7200, £6 & £3).

NATIONAL MARITIME MUSEUM

Greenwich, SE10 (081-858 4422).

Pirates: Fact & Fiction. Those of myth include Captain Hook & *The Pirates of Penzance*. Real-life baddies number Henry Morgan, Blackbeard & Captain Kidd, & the equally ruthless modern-day predators of the Far Eastern seas. Until Aug 31. Mon-Sat 10am-6pm, Sun 2-6pm. £3.95, concessions £2.50.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (071-306 0055).

G.B.S. in Close-Up: Bernard Shaw, 1856-1950. Artifacts, documents & images, including a painting by Augustus John of Shaw asleep & a bronze by Rodin. Until July 5.

BP Portrait Award 1992. Selections

from the competition for young portrait painters. June 5-Sept 6.

Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm.

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (071-938 9123).

Dinosaurs. New permanent exhibition using state-of-the-art robotics to create life-size moving models, with fossils & casts of parts of the real thing. Mon-Sat 10am-6pm, Sun 11am-6pm. £3.50, concessions £1.75.

THE QUEEN'S GALLERY

Buckingham Palace Rd, SW1 (071-799 2331).

Carlton House—Past Glories of George IV's Palace. Paintings by English & Dutch masters; French furniture, clocks & porcelain; weapons from the Far East. Until Oct 31. Tues-Sat 10am-5pm, Sun 2-5pm. £2, concessions £1.50 & £1. Open May 25.

ROYAL ACADEMY

Piccadilly, W1 (071-439 7438).

Alexander Calder. Major retrospective for the American artist who invented the mobile. Until June 7. £4 & £2.70 (advance booking on 071-287 9579).

224th Summer Exhibition. An annual celebration of painting, sculpture & architecture by contemporary artists. June 7-Aug 16. £4 & £2.70 (advance booking on 071-379 4444, £5 & £3.70).

Daily 10am-6pm.

SPINK

King St, SW1 (071-930 7888).

Watercolours & Drawings. An annual exhibition of works from early 18th to mid-19th centuries—including some by Edward Lear & Thomas Rowlandson—all for sale from £500 to £50,000. Until May 29.

Modern British Paintings. Annual exhibition. June 3-26.

Satsuma at Spink. Examples of this popular Japanese pottery. June 2-19. Mon-Fri 9.30am-5.30pm. Closed May 25.

TATE GALLERY

Millbank, SW1 (071-821 1313).

Richard Hamilton. Work by a founding creator of Pop Art from his

Bringing peace to minds *at war*

We all remember the Gulf War when we heard so much about the possible scars left by stress in combat.

But do you remember the Second World War, Korea, Malaya, Kenya, The Arabian Peninsula, Cyprus, the Falklands and Northern Ireland? Over 3000 men and women in the care of the Ex-Services Mental Welfare Society do! These men and women can never forget.

It is these 3000, some elderly, many young, with varying degrees of mental illness who look to the Society for help. Through area Welfare Officers who give support in the community and deal with applications and appeals for War Disablement Pensions. Through our short stay treatment and respite care centres at Tyrwhitt House and Hollybush House and through our permanent home for elderly veterans with no other place to go, we strive to make life for our residents less troublesome and more dignified.

But to do this the Society needs money badly. A donation, deed of covenant or a remembrance in your Will can help us to bring some peace to minds that are still at war.

*"They've given more than they could.
Please give as much as you can."*

COMBAT STRESS

EX-SERVICES MENTAL WELFARE SOCIETY

Broadway House, The Broadway
Wimbledon SW19 1RL.
Telephone: 081-543 6333



AN EXHIBITION

English and Scottish
Domestic Silver

from the

17th and early 18th centuries
with

A Loan Collection of
Early English Silver Toys
and Miniatures

June 11th-18th 10-6
(ex Sat and Sun)

HOW

HOW (of Edinburgh)
28 Albemarle Street,
London, W1X 3FA

Jet away to Africa with SAA

With SAA you can fly to a region of delights in a style that's truly world class. Our new Boeing 747-400's bring you new levels of comfort. And our new faster inter-continental service links you to a route network that serves 24 destinations throughout the region. And with a range of special benefits and lower prices.

So fly SAA, and we'll treat you in a style to which we think you'll become accustomed.

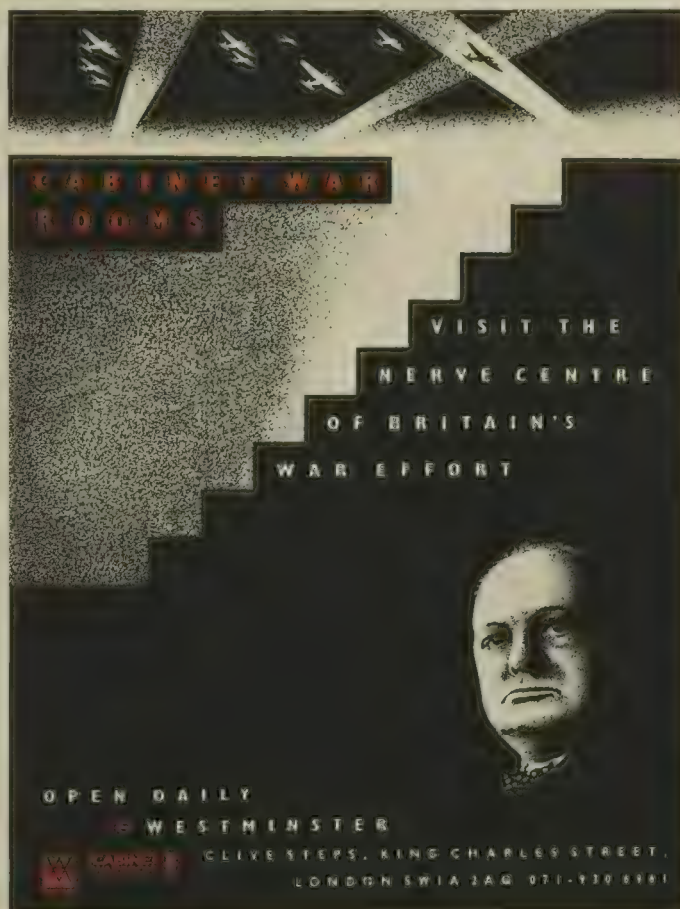


Air Cargo News Exporters & Cargo Shippers
TTG/Express Newspapers Travel Trade Experts
"Executive Travel" Frequent Flyers



SOUTH AFRICAN AIRWAYS

Call your travel agent or contact your nearest SAA office: 251-259 Regent Street, London W1R 7AD Tel: 071-734 9841. 1 St. Ann Street, Manchester M2 7LG Tel: 061-834 4436. 14 Waterloo Street, Birmingham B2 5TX Tel: 021-643 9605. 85 Buchanan Street, Glasgow G1 3HF Tel: 041-221 0015.



*I*n the Reading Room at the British Museum are ghosts for those with eyes to see them.

Virginia Woolf whispering, 'Lytton, I've brought you one of Duncan's art deco cushions to sit on, and another bottle of ink

for your Pelikan and a word from Leonard about the Springs of Helicon. When you've finished this Eminent Victorians affair, please come round to Gordon Square and stop Maynard publishing his Tract on Monetary Reform. We think he's cooking up a storm.'



Green & Black Souverän Series M800 Fountain Pen with 18 carat gold nib. In eight different nib widths. £190.00

Pelikan

To hunt the rare Pelikan pen to its nest, you must think of those names that sell only the best.

In London there are a mere one score and five fine shops and stores where the Pelikans thrive. Note them below.

Army & Navy, VICTORIA.
Asprey, NEW BOND STREET.
Brats, KING'S ROAD.
Faxcessory, VILLIERS STREET.
Festina Lente, EALING BROADWAY.
Harrods, KNIGHTSBRIDGE.
Just Facts, LONG ACRE.
Lapis, FLANK WALK.
Lefax, SHELTON STREET.
Liberty, LITTLE MARLBOROUGH ST.
Mappin & Webb, REGENT STREET.
Matkins, CATFORD.
Mayfair Trunks, SHEPHERD STREET.
M Four Gallery, CHELSEA HARBOUR.
Mono, LEADENHALL MARKET.
Penfriend, STRAND.
The Pen Shop, REGENT STREET.
Peter Michael, MILL HILL BROADWAY.
Quattro, EDGWARE ROAD.
Revelation, PICCADILLY.
Selfridges, OXFORD STREET.
Tessa Fantoni, CLAPHAM COMMON.
The Art Stationers, DULWICH VILLAGE.
The Bookcellar, WIMBLEDON VILLAGE.
The Stationery Dept, NEW KING'S RD.



Pelikan

WE, THE LIMBLESS, LOOK TO YOU FOR HELP

We come from two World Wars, Korea, Kenya, Malaya, Aden, Cyprus, Ulster, The Falklands and all those areas of turmoil where peace must be restored. Now, disabled and mainly aged, we must look to you for help. Please help by helping our Association.

BLESMA looks after the limbless from all the Services. It helps to overcome the shock of losing arms, or legs or an eye. And, for the severely handicapped, it provides Residential Homes where they can live in peace and dignity.

Help the disabled by helping BLESMA with a donation now or a legacy in the future. We promise you that not one penny will be wasted.



THE FIRST STEP
by a recent, young double amputee

PLEASE GIVE TO THOSE WHO GAVE

Give to those who gave—please



Donations and information: The Chairman, National Appeal Committee, BLESMA, Midland Bank PLC, 60 West Smithfield, London EC1A 9DX

BLESMA
BRITISH LIMBLESS
EX-SERVICE MEN'S ASSOCIATION

MAGRITTE



René Magritte, 'L'ami invisible' 1958. Collection M. & M. de la Vallée de la Chapelle. © Chely Henssweil/DACS 1992

21 May - 2 August
HAYWARD GALLERY

Book ahead on 071-928 8800
to ensure an enjoyable visit at the time of your choice

£5 (£3.50 conc) Plus 50p fee for phone and postal bookings.
Open daily 10-6, Tuesday & Wednesday until 8





English Horology at Garrard. Pakistan tested against England. Games, sets and matches again at Wimbledon.

1940s oils to a 1992 painting, June 17-Sept 6. £3, concessions £1.50.

David Hockney: Seven Paintings. Small display including a recent purchase, *The Third Love Painting*, with *A Bigger Splash* & *Mr & Mrs Clark & Percy*. Until July 26.

Brice Marden. An American artist's prints. Until June 21.

Mon-Sat 10am-5.50pm, Sun 2-5pm.

THACKERAY GALLERY

18 Thackeray St, W8 (071-937 5883).

William Baillie. Paintings & watercolours. May 20-June 12. Tues-Fri 10am-6pm, Wed until 7pm, Sat 10am-4pm.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (071-938 8349).

Sovereign. Exhibition of royal costumes & decorations, banqueting services, gifts received on overseas visits, family photographs & those of royal houses, to celebrate the 40th anniversary of the Queen's accession. Until Sept 13. £6, concessions £4.90 (includes acoustiguide & admission to museum). See feature p 16.

Jewels of Fantasy. Twentieth-century English & American costume jewellery. Until July 5.

Mon-Sat 10am-5.50pm, Sun 2.30-5.50pm (Sovereign exhibition open Sun from noon). Voluntary donation, suggested £3, concessions 50p.

WALLACE COLLECTION

Manchester Sq, W1 (071-935 0687).

Rembrandt 1892. Changing critical perspectives are explored with 12 pictures, accepted as Rembrandts 100 years ago, of which only one is now regarded as authentic. Until July 5.

Mon-Sat 10am-5pm, Sun 2-5pm.

WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (071-377 0107).

1992 Whitechapel Open, Part I & East End Open Studios. Shows in the gallery, plus others at Spitalfields Market, Butler's Wharf, Canary Wharf & Tesco's make up the first half of this year's Open; the East End studios show a cross-section of work. June 19-July 19. Tues-Sun 11am-5pm, Weds until 8pm.

SPORT

The Derby, Royal Ascot, cricket, croquet, rowing, tennis—all the ingredients for the best in summer sport. England takes on Pakistan for the first of the Cornhill Test series, & tennis players sharpen their reflexes to confront last year's victors Michael Steich & Steffi Graf at Wimbledon.

ATHLETICS

European Relays International; GB v Italy v Hungary (jumps & throws). June 5. *Sheffield, S Yorks.*

UK Championships. June 6, 7. *Sheffield.*

GB v Kenya (men's track events); **GB v Sweden** (women's jumps & throws). June 19. *Edinburgh.*

Panasonic AAA Championships. June 27, 28. *Alexander Stadium, Birmingham.*

BADMINTON

World Championships. May 24-June 6. *National Indoor Arena, Birmingham.*

CRICKET

England v Pakistan: Texaco one-day international. May 20, *Lord's, NW8*; May 22, *The Foster's Oval, SE11.*

England v Pakistan: First Cornhill Test, June 4-8, *Edgbaston, Birmingham*; **Second Test,** June 18-22, *Lord's, NW8.*

Oxford v Cambridge, June 30-July 2. *Lord's.*

CROQUET

Men's & Women's Championships. May 27-31. *Cheltenham, Glos.* **Home Internationals.** June 13, 14. *Glasgow.*

CYCLING

Milk Race. May 24-June 6. *Penzance, Cornwall to Lincoln.*

EQUESTRIANISM

Royal Windsor Horse Show. May 13-17. *Windsor, Berks.*

Brittany Ferries Windsor International Horse Trials. May 21-24. *Windsor Great Park.*

British Nations' Cup & Grand

Prix. Showjumping. May 27-30. *Hickstead, Haywards Heath, W Sussex.*

Toyota Bramham International Three-Day Event. June 4-7. *Wetherby, W Yorks.*

Royal International Horse Show. June 11-14. *Hickstead.*

FOOTBALL

England v Brazil. May 17. *Wembley Stadium, Middx.*

European Cup final. May 20. *Wembley Stadium.*

GOLF

Volvo PGA Championship. May 22-25. *Wentworth Golf Club, Surrey.*

Dunhill British Masters'. May 28-31. *Woburn GC, Beds.*

HORSE RACING

Ever Ready Derby Stakes. June 3. *Epsom, Surrey.*

Gold Seal Oaks. June 6. *Epsom.*

Royal Ascot. June 16-19. *Ascot, Berks.*

POLO

Queen's Cup final. June 7. *Guards' Polo Club.*

ROWING

London Docklands Regatta. June 6, 7. *Royal Albert Dock, E16.*

Henley Women's Regatta. June 20, 21. *Henley-upon-Thames, Oxon.*

Henley Royal Regatta. July 1-5. *Henley-upon-Thames.*

SAILING

America's Cup Challenge. Until May 19. *San Diego, California, USA.*

Round the Island Race. June 27. *The Solent, Hants.*

RYA Eurolymp UK. June 29-July 2. *Hayling Island, Havant, Hants.*

TENNIS

Direct Line Tournament. June 1-7. *Beckenham, Kent.*

Stella Artois Championships (men). June 8-14. *Queen's Club, W14.*

Dow Classic (women). June 8-14. *Edgbaston, Birmingham.*

Manchester Open (men). June 15-20. *Didsbury, Manchester.*

The Pilkington Championships (women). June 15-20. *Eastbourne, E Sussex.*

The Championships. June 22-July 5. *All England Club, Wimbledon, SW19.*

The Queen's Gallery

Buckingham Palace

The Queen's Gallery was opened in 1962 to hold exhibitions based on the Royal Collection, one of the finest private art collections in the world.



CARLTON HOUSE

The Past Glories of George IV's Palace

until 31st October, 1992

Described as 'Mahomet's paradise', Carlton House was the London residence of George IV who lavished vast sums on its decoration filling its rooms with works of art of outstanding quality and beauty. Carlton House was demolished in 1827 and this exhibition brings together, for the first time, an unrivalled selection of the finest paintings and works of art from this former royal residence.

The Royal Mews



The Royal Mews at Buckingham Palace is a working stables where the state carriages and coaches, together with their horses and equipment, are housed.

For further information and opening arrangements for The Queen's Gallery and The Royal Mews, Buckingham Palace, contact your nearest Tourist Information Office or telephone 071 799 2331



Flora & fauna: a display of animal models at the Chelsea Flower Show.

OTHER EVENTS

Traditionalists will not want to miss the stirring spectacle of **Beating Retreat or Trooping the Colour**. Country lovers may find the **Chelsea Flower Show** as dazzling, and can enjoy the **Festival of Food and Farming** in Hyde Park or join one of the **Rambling Association's** hikes on **Family Rambling Day**.

Antiquarian Book Fair. More than 30,000 books, manuscripts, engravings & early maps. June 23-25. Tues 5-9pm, Wed 11am-8pm, Thurs 11am-6pm. *Park Lane Hotel, Piccadilly, W1.* June 23 £15 for three days, June 24,25 £6 for two days, includes catalogue.

ASDA Festival of Food & Farming. Open-air show covering everything from high-tech farm equipment to rural crafts. May 14-17. Daily 9.30am-6.30pm. *Hyde Park, W2.*

Beating the Bounds. Traditional Ascension Day ceremony to define the parish boundaries. A colourful procession leaves All Hallows church at 3pm, returning at 4.30pm. Festival Evensong at 5.30pm. May 28. *All Hallows by the Tower, Byward St, EC3.*

Beating Retreat. Stirring spectacle of military music & marching. Household Division, June 2-4, Tues 6.30pm, Wed, Thurs 9.30pm; Royal Air Force Regiment, June 9-11, 6.30pm. *Horse Guards' Parade, SW1.* Tickets £3-£9 from Premier Box Office, 1b Bridge St, SW1 (071-930 0292).

Chelsea Flower Show. The ever-popular show-gardens, plus the best in plants & gadgets. Public days May 21,22. Thurs 3.30-8pm, Fri 8am-5pm. *Royal Hospital Chelsea, Royal Hospital Rd, SW3.* Tickets in advance from 081-900 1919, recorded information 071-828 1744. Thurs £10, Fri £16.

Family Rambling Day. Three- to 6-mile hikes throughout England & Wales for all ages. Children can learn map-reading skills, & enjoy treasure hunts, pond-dipping & hay-bale

scrambles at some venues. June 28 Scotland, June 21). *Various venues.* For full list send large sae to The Ramblers' Association, 1/5 Wandsworth Rd. SW8.

Festival of the Sons of the Clergy. Annual service of rededication for this Anglican charity. Participants in the magnificent procession include the Archbishop of Canterbury, the Lord Mayor of London & 80 Masters of Livery Companies. Music from four cathedral choirs. May 19, 5.30pm. *St Paul's Cathedral, EC4.* Tickets free from Corporation of the Sons of the Clergy, 1 Dean Trench St, SW1.

Fine Art & Antiques Fair. Special exhibition of the Hogarth Collection of Puppets & Marionettes. June 4-14, Tues-Fri 11am-8pm, Sat, Sun 11am-7pm, June 14 11am-5pm. *Olympia, W14.* June 4 £15, then £10, includes catalogue.

Grosvenor House Antiques Fair. This year's theme—1492-1992, 500 Years of American Patronage. June 10-20. June 10 5-8pm, June 11 11am-5.30pm, then Mon-Fri 11am-8pm, Sat, Sun 11am-6pm. *Grosvenor House Hotel, Park Lane, W1.* £13 includes catalogue, June 20 £6.

Muscular Dystrophy Young Pavement Artists' Competition. All ages are welcome to take a pitch & coloured chalks & make a drawing on the theme of plant life. June 28, 1pm. *Outside the Natural History Museum, Cromwell Rd, SW7.* £1 per pitch.

Sales: Music Manuscripts, including a sketch-leaf for Rossini's *Maometto II*, estimated at £4,000 to £5,000, May 22, 11am, *Sotheby's 34/35 New Bond St, W1* (071-493 8080); **The Forman Archive of Crime & Punishment**, gruesome man-traps & instruments of torture, May 29, 10.30am, *Christie's South Kensington, 85 Old Brompton Rd, SW7* (071-581 7611).

Trooping the Colour. The Queen takes the salute at her official Birthday Parade. June 13, 11am (rehearsals—without the royal presence—May 30 & June 6); fly-past 1pm. *The Mall & Horse Guards' Parade, SW1.*

CLASSIFIED ADVERTISING

AIRCRAFT CHARTERS



Helicopter Charters
to all of this years events

Property viewing & filming by helicopter
Aircraft charter for mainland Europe & U.K.
081 332 1870

SHOPFITTERS

BEAUTIFUL SHOPS



LAMBOURNE'S at STOW

by
AICHINGER

Shop Fittings

081-777 9352

ACCOMMODATION

OLD SANDWICH KENT



Mrs Maxtone Graham has vacancies all year round in these Listed Grade II almshouses in her quiet garden in historic Sandwich CTV, real fire, radiators.

£120-£160 pw. Some weekends.

Full illustrated details:
Telephone 0304 613270,
Fax 0304 615436, or write
6 Moat Sole, Sandwich, Kent
CT13 9AU

SUNNINGDALE BERKSHIRE

SUPERB
Holiday Cottage
adjacent to Golf Course
Near Wentworth ●
Royal Ascot ● Windsor
Tel: Ascot 0344-21068/21254
Fax: 0344-24210

COMING TO LONDON?

We have a comfortable, convenient and well-equipped Holiday Flat on the edge of Blackheath in historic Greenwich. Completely private and with easy access to Central London. Sleeps 2/4. £240-£265 pw. ETB 3 Keys Commended.

Butler, The Rectory,
Brandram Road, London SE13

BOOKS

BOOK PUBLISHER
INVITES AUTHORS to send manuscripts for publication on subsidy terms. All categories considered including **WAR MEMOIRS, AUTOBIOGRAPHIES** and **SPECIALISED WORK**. **NEW AUTHORS** are welcome.

MERLIN BOOKS LTD.

East Street, Braunton, Devon EX33 2EA
Tel: 0271 816430. Fax: 0271 812117

HOLIDAYS

escorted art and culture
special interest and pleasure

MISSENDEN ABBEY

Study Tour to **MADRID and CASTILE**
with Toledo Segovia Avila El Escorial
14/19 October 1992 **£798**

CHRISTMAS IN MARRAKECH

24/31 December with full programme of visits **£779**

SPECIAL WEEKEND IN ST PETERSBURG

with overnight at Heathrow prior to departure including **two** visits to the **Hermitage** and staying at the **Astoria**
Wed/Sun 10/14 February 1993
accompanied by Alex Boyd **£599**

other tours

Istanbul . . . Thailand . . . Amsterdam

JAMES KEOGH TOURS

138 Hanworth Road, Hounslow TW3 1UG
Tel: 081-570 4228

ROCKING HORSES



• **ROCKING** •
• **HORSE** •
• **MAKER** •

Traditional hand carved rocking horses, on bow rockers or safety stand, from quality hard woods, painted and dappled or polished.

5 sizes from miniature to full size. Saddles individually made by a local saddler. Sterilised horse hair. Glass eyes.

Restorations and Commissions a Speciality (Member of the British Toymakers Guild).

Send stamp for Brochure:

55 Berkeley Road, Wroughton,
Swindon, Wiltshire SN4 9BN
Telephone: Swindon (0793) 813583.

Visa/Access accepted

MONARCHY

MONARCHY



Do you feel strongly about its principles?
Enjoy living in one! Wish others had the opportunity?

The Monarchist League promotes monarchy both at home and abroad. Supports existing, and restoration of, monarchies. Join us now.

Write to:

THE MONARCHIST LEAGUE
BM 'MONARCHIST',
LONDON WC1N 3XX

CLASSIFIED ADVERTISING

The Picture Library That's Unique



A SOLDIER OF THE DRAHEMARI CORPS
ORGANIZED BY THE FRENCH IN 1897-1901.
CAMEL CORPS, 1901.

The Illustrated London News was founded in 1842 and our archives hold a unique collection of images of the past 150 years. We offer a swift and friendly service, so please ask for a brochure or arrange a visit. Trade inquiries welcome.

**THE ILLUSTRATED
PICTURE
LIBRARY**
071-928 2111
20 Upper Ground London SE1 9PF



KEEP AHEAD OF THE FIELD



LOCK'S THE HATTERS
The way ahead since 1676

JAMES LOCK & CO. LTD.
6 ST. JAMES'S STREET
LONDON SW1A 1EE
TEL: 071-930 8874
FAX: 071-976 1908

Illustrated: The Sandown £75.00 P&P £5.00



Wateredge Hotel

Wateredge has developed from two 17th century fishermen's cottages and stands in a delightful position on the shores of Windermere.

Relax in our comfortable lounges overlooking the lake or on our lakeside lawn, where teas, light lunches or your evening aperitif may be served.

Dine under oak-beams and enjoy exquisitely cooked food from an imaginative menu.

Cosy bar. Private jetty. Pretty bedrooms all with ensuite facilities.

Please write or telephone for our brochure. Recommended by leading hotel guides.

Waterhead, Ambleside, Cumbria LA22 0EP
Tel: (05394) 32332

TOURIST INFORMATION



BRIGHTON

DO IT—BRIGHTON STYLE! Still London's favourite short break resort

- ★ Magnificently-restored Royal Pavilion
- ★ Excellent shopping in the Lanes
- ★ Superb night life—clubs, theatres, casinos, etc.
- ★ Marvellous choice of over 400 places to eat
- ★ Numerous special events throughout the year
- ★ Great value hotels and guest houses

Send for details now to:

Tourist Information Centre (Dept ILN)
Marlborough House, 54 Old Steine, Brighton BN1 1EQ
or freephone 0800-512711

FAMILY HISTORY

A
N
C
E
S
T
R
Y

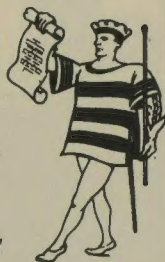
Who were your ancestors? Where did they come from?

You have heard yourself asking these questions so satisfy your curiosity and let us help discover the answers. We are experts in genealogy, family history and heraldry. At reasonable cost we can compile a report that you will always treasure. For FREE estimate and brochure write to:

ACHIEVEMENTS OF CANTERBURY

KENT, ENGLAND, CT1 1BAJ.

Or call us on 0227 462618



H
E
R
A
L
D
R
Y

LEATHER GOODS

Probably the finest

handmade modern and traditional luggage-
attache and document cases—jewel cases.

Write to us for nearest retailer

TANNER KROLLE

established 1856

44 Colebrooke Row, London N1 8AF

Tel: 071-359 0031

BEWARE OF IMITATIONS

PLACES OF INTEREST

Capel Manor

Delightful gardens showing a variety of "themes"
Open daily in summer 10-4.30pm (5.30 w/ends).
Admission: £2 adults, £1.50 concessions, £1.00 children.
Group rates and guided visits available.
Ask for the Events and Shows leaflet.

Capel Manor
Bullsmoor Lane
Enfield, Middlesex
By J25/M25
0992 763849

ANCESTRY

KINTRACERS LIMITED

Over the past 20 years
Colin Parry has
helped hundreds of people
trace their family
histories in Britain.
Why not let him help you?

Send brief information for
free assessment of
research prospects and
cost estimate.

10 Faversham Reach
Upper Brents, Faversham
Kent ME13 7LA
Tel (0795) 531415

BILLIARD TABLES

Antique Billiard Tables

Period & Antique Billiard/Snooker Tables of all sizes and styles restored to the highest standard and displayed for purchase. Period accessories to match. Details sent. Delivery/installation, Servicing, Export etc

ACADEMY ANTIQUES

5 Camphill Ind Estate, West Byfleet, Surrey KT14 6EW
Tel: 0932 352067/342675. Fax: 0932 353904

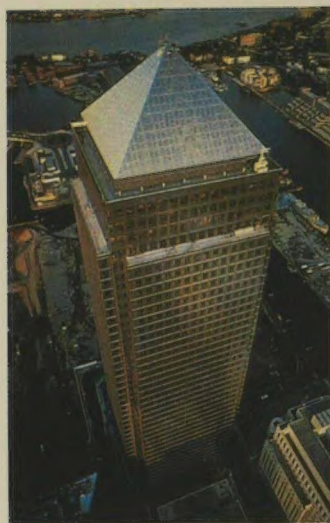
SHIRTS



Highest Quality SHIRTS

Individually MADE
TO MEASURE
Colour Brochure
and 300 FABRIC
SAMPLES FREE
Seymour Shirts

Freepost, Dept. 25, Bradford
BD1 1BR Tel: 0274 726520



Among London's new landmarks, and the capital's tallest building, Canary Wharf Tower, far left, seen from above. One of the photographs by Jason Hawkes from *London from the Air*, with text by Felix Barker (published by Ebury Press, £18.99). Left, *Head of St John the Baptist*, by Andrea del Sarto, an illustration from *Drawing: Masters & Methods*, a series of papers given to the Woodner Symposium and published by Philip Wilson at £39.95. Right, Donatello's *David*, life-size in bronze. From *Italian Renaissance Sculpture* by Roberta J.M. Olson, published in paperback by Thames & Hudson, £6.95.

BOOK CHOICE

A selected list of current titles which are, or deserve to be, on the bestsellers list

HARDBACK NON-FICTION

Claire Clairmont and the Shelleys

by Robert Gittings & Jo Manton
Oxford University Press, £20

Claire Clairmont was the stepsister of Mary Shelley, a shadowy part of the poet's life and household, pursuer of Byron and mother of his illegitimate daughter, Allegra. When both Allegra and Shelley died in 1822 she disappeared from most written accounts of the Romantics, but this biography, based largely on her letters and diaries, shows her to have been a woman of great character and resilience, able to make a life for herself in 19th-century Europe.

Hopkins: A Literary Biography

by Norman White
Oxford University Press, £35
"Fortune's football", Gerard Manley Hopkins once described himself as, but in truth it was not fortune so much as the Society of Jesus that kicked him into so many places that proved short-term and unsuitable, compounding his melancholia and the shapelessness of his life. From the poems, letters and journals, and from his own experience of the places where Hopkins lived, Norman White has produced a comprehensive biography.

The Great Reckoning

by James Dale Davidson & William Rees-Mogg
Sidgwick & Jackson, £20

This is a gloomy book, suggesting that we are on the brink of a massive new world-wide depression, which will cause the disintegration of some nation states, the failure of many banks and businesses, a collapse in property prices more dramatic than has yet been seen, and huge rises in taxes. Not recommended for the nervous, but worthy of note because these authors have a good track-record of prediction, and do provide some ideas by which we might protect ourselves against such a crisis.

HARDBACK FICTION

The Russian Girl

by Kingsley Amis
Hutchinson, £14.99

If there is room at the top of the Amis catalogue of appalling women then Cordelia Vaizey must be put there. She dominates his new novel, though she is peripheral to a fairly insubstantial plot. This centres on her husband, a professor of Russian, who falls for a Russian poetess. Unhappily she writes very bad poetry, thus threatening his academic reputation. As always, the Amis words bite, but his humanity keeps breaking through.

Dunster

by John Mortimer
Viking, £14.99

The character who gives his name to John Mortimer's new novel is the rather wet hero's "friend" who insists on telling the truth as he sees it: contributing a biting review of his university Hamlet, stealing his wife (who played Ophelia) and publicly accusing his boss of a horrific war crime.

Unswept Charity

by Keith Waterhouse
Hodder & Stoughton, £14.99

This stylish comic novel packs a hefty punch on the jaw of charity fund-raising. Residents of Badger's Heath, a not-untypical middle-class community in southern England, devote much of their time and energies to fund-raising for innumerable worthy causes, and never seem to be without a karaoke marathon, a sponsored fun-run or banana-skin week.

Jericho

by Dirk Bogarde
Viking, £14.99

This is a novel of family relationships set mainly in the south of France where William, a writer whose marriage is falling apart, is fortunate enough to have been left a house. With the key comes an abandoned wife, the mystery of a missing brother and a rich Provençal atmosphere.

PAPERBACK NON-FICTION

A Question of Leadership

by Peter Clarke
Penguin, £6.99

We cannot do without political leadership, though fortunately it comes in many different forms. Peter Clarke examines a gallery of our former leaders (not all of whom made it to Number 10) from Gladstone to Thatcher, vividly comparing their strengths and weaknesses and reassessing their reputations in the light of his analysis. For this paperback edition a brief but penetrating epilogue has been added, charting the sudden and unexpected rise of John Major.

The Oxford Book of Humorous Prose

edited by Frank Muir
Oxford University Press, £8.99

The first entry in this anthology is a joke from William Caxton, the last a selection from P. G. Wodehouse, a span of exactly 500 years, though some more recent authors will be found along the way. What is a joke to some may be a yawn to others, but Frank Muir's eye for a funny line is keener than most, and only those totally devoid of a sense of humour will fail to find his selection hugely enjoyable.

Toujours Provence

by Peter Mayle
Pan, £5.99

Another happy draught of life, as the author puts it, through *rosé*-tinted spectacles. He has now lived for much more than a year in Provence, and though his French lacks precision the locals have switched from *vous* to *tu*.

Memoirs

by Kingsley Amis
Penguin, £5.99

No holds are barred and few friends or acquaintances spared in these high-spirited reminiscences, which are wonderfully entertaining, sometimes embarrassing, and which seem to have been written with a pen dipped in 100 per cent proof Laphroaig.

PAPERBACK FICTION

The Great English Nude

by Simon Mason
Penguin, £4.99

Simon Mason's first novel is sharp and very funny, a black comedy that relentlessly reveals the true character of the narrator, which proves to be far less sympathetic than is suggested by his opening resolve to commit suicide because of his wife's betrayal.

Wise Children

by Angela Carter
Vintage, £5.99

Angela Carter's last novel is the story of the Hazards and the Chances, two theatrical families whose experience ranges from Shakespeare—Sir Melchior Hazard is the greatest tragic actor, and greatest ham, of his day—to a dance act known as the Lucky Chances (twin girl hoofers born out of wedlock to Sir Melchior). The racy, sentimental and tinsel world of show business is here captured with wit and precision.

Two Lives

by William Trevor
Penguin, £5.99

Two memorable short novels are included in *Two Lives*. The first, *Reading Turgenev*, is surely among the finest William Trevor has written, and it is admirably balanced by *My House in Umbria*, where the landscape is Italy rather than Ireland. Both describe the lives of women, and the impact of loss, with great power.

Hung Parliament

by Julian Critchley
Headline, £4.50

Described by the author as "an entertainment", which it certainly is, this novel is also slightly discomforting. The reason is that Mr Critchley, still MP for Aldershot, writes from the inside and mixes real and fictional politicians in an intriguing political whodunnit and whosit that is, in the end, less than flattering to our system of government.

CLASSIC NEW JEWELLERY



AT HENNELL

From the new Hennell Collection, catalogue
available on request. All 18ct gold. From £500.



Hennell
1736

HENNELL LIMITED,
12 NEW BOND STREET, LONDON W1Y 0HE.
TELEPHONE 071 629 6888.



THE ARTIST'S STUDIO by William Wylde (1806-89)
Reproduced by courtesy of Christopher Wood Gallery, London, and the Bridgeman Art Library

Fine Arts Insurance for Connoisseurs and Collectors

Minet

we cover the world

MINET HOUSE 100 LEMAN STREET LONDON E1 8HG
Tel 071-481 0707 Telex 8813901 JHMLDN G Fax 071-265 1220
and at LLOYD'S

LONDON PARIS MONTE CARLO FLORENCE NEW YORK LOS ANGELES